

Abstract---

This project is the written part of a practice-as-research document which explores the process of the fade in intermedial practice. The written element acts as a literary counterpart to the practical work and includes an account of the process, an exploration of its theoretical context and sources of inspiration for the work. The writing is also a part of the autobiographical practice that informs my creative journey. The writing is not primarily an explanation or an analysis of my practice, although there are elements of these present in this document. Furthermore, whilst it adheres to scholarly conventions, this document is not written as a conventional thesis which seeks to explore a hypothesis and draw a set of conclusions. It is, rather, a distinct but integral part of the exploratory process which is at the heart of this project.

The project is laid out in sections, rather than chapters. It begins by introducing the inspiration for the practice-as-research project, and explores practical and theoretical ideas through a range of existing practical and theoretical work in the field. The second section puts these ideas in context of feminism, which is an important element of my exploration, and provides the context in which some existing interdisciplinary and intermedial work is located. Section 3 locates the ideas within a 'between' space, influenced by Hegel's concept of sense-certainty and the French body of thought, *écriture féminine*. Section 4 is written as a dialogue between characters. This section draws a line under the process using many voices from the practical and theoretical journey. Section 5 comprises annexes of additional material complementary to the project.

This thesis incorporates a range of material evidence including different forms of writing, visual essays, DVDs and illustrative material. In summarising my practice in this document I resist drawing hard and fast conclusions, but provide reflection upon the process and make suggestions for future work in the field of intermediality.

On the following pages I have included a practice as research working diagram (P&R Mollusc) to illustrate the working methodology and the to-ing and fro-ing of collaborative, interdisciplinary and intermedial practices, as well as an alternative contents diagram to illustrate the thesis visually.

Fading---Feminism---Practice---Process--- a practice as research exploration into the
fade as a cite for *écriture féminine*

Contents:

Declaration	p. 4
Acknowledgements	p. 5
Dissemination	p. 6
Dedication	p. 7
Title page	p. 8

Section 1

Beginning the Process---	pp. 9-26
Case Study: <i>Men in the Wall</i> (2006) by Liz Aggiss and Billy Cowie.	
The fading process of intermediality---	pp. 27-41
Workshop Experiments---	pp. 42-46
The Collaborative Project <i>In-dust</i> ---	pp. 47-60
Visual Essays---	pp. 61-70
Fading:Feminism:Practice:Process	pp. 71-84

Section 2

Fading---Feminism--- The Practice in Context---	p. 85
Autobiographical Content---	p. 86
Re-presenting Personal---	pp. 91-93
Re-presenting Image---	pp. 93-97
Re-writing Deren---	pp. 97-107

Section 3

Nowhere in Now Here---	pp. 108-124
The Fade in Process---	pp. 125-128
Some concluding thoughts---	pp. 129-130
Mollusc Metaphor for the Creative Process---	pp. 131-132

Section 4

A play of characters---Cixous, Nancy, Lispector and Me	pp. 133-142
Annex 1--- Discussion and DVD from workshops for <i>In-dust</i>	pp. 143-149
Annex 2--- Documentary - The Sixty Second Film and Video Festival (2004)	
<i>In-dust</i> performance document and Visual Essays 1 and 2.	pp. 150-153
Annex 3--- Images from the installation	
<i>Fading---Feminism---Practice---Process---</i>	pp. 154-160
Annex 4--- Performance presentation (December 2010)	
<i>Fading---Feminism---Practice---Process---</i>	p. 161
Bibliography---	pp. 162-165

PhD

Fading---Feminism---Practice---Process--- a practice as research exploration into the
fade as a cite for *écriture féminine*

Declaration:

Whilst registered as a candidate for the above degree, I have not been registered for
any other research award. The results and conclusions embodied in this thesis are the
work of the named candidate and have not been submitted for any other academic
award.

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Dissemination:

During the process of completing this thesis I have contributed material from the project to the following:

Publications:

Savage, K. (2009). Black to white: the fading process of intermediality in the gallery space. *Cultura, Lenguaje y Representación/Culture, Language and Representation: Revista de Estudios Culturales de la Universitat Jaume I*, 6, 159-170.

Conference papers:

Savage, K & Symonds, D. (2010). Projecting the Voice: Stages of Intermediality. Song, Stage and Screen Conference , University of Winchester, 3-5 September 2010.

Savage, K. (2007). Space for the intermedial: when moving image and performer collide. *At the Sharp End*, University of Portsmouth, 15 September 2007.

Performance outputs:

Savage, K. (2007). *In-Dust*. (Video and performance). *Intermédialité, Théâtralite, (Re)-Présentation et Nouveaux Médias: An International Conference of CRI and Lantiss*. Montreal 24-27 May and Quebec City 28-30 May.

Dedication:

This project has taken me on a journey. It seems more than appropriate to dedicate this thesis to the brilliant women in my life: Dorcas, Dorothy, Rita, Ann, Sandra, Lisa, Denise, Lyn, Carol, Tina, Stacey, Kerry, Sharon, Mona, Sandy, Katie, Lisa, Evie, Amanda, Alice, Michelle, Jo, Jenny, Becky, Laura, Esther, Deborah, Mitch, Jennie, Imogen, Jackie, Jenny, Leah, Ayse, Jade, Caroline, Anna, and my also brilliant and beautiful children Verite, Evelyn and Max, because you all make me very proud.

Fading---Feminism---Practice---Process--- a practice as research
exploration into the fade as a 'cite' for *écriture féminine*.

Karen Ann Savage

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November 2010.

SECTION 1: Beginning the process---

This project documents a process of exploration between my practical and my theoretical work. I began working on this project as a visual artist, often using video and film in my projects, exploring issues around identity; in particular thoughts and concerns about motherhood and womanhood. My work has always been autobiographical. I tend to respond to and reflect upon my life situation in my artwork, and throughout my time in education and in teaching at the University of Portsmouth I have developed and moved my practice through various media and approaches. Before starting the PhD I had seen my work as being film and video focussed and exhibited my work either at film festivals or within a gallery context. I have always been influenced by performance art, and the ways that artists such as Judy Chicago, Carolee Schneemann, Nan Goldin, and Cindy Sherman explore performativity within their images. The performance art of the 1970s also inspired a feminist approach in my work, and this later became more important to me as autobiographical themes were revealed in my practice. I have shown and discussed elements of my work at conferences in France, Sweden, Finland, Canada and the UK, as part of the Intermediality Working Group within the IFTR, and I now feel comfortable discussing my practice from a performance perspective.

It has been interesting developing my practice across disciplines because I have learnt to explore what is important to my ideas – and I have learnt to express these ideas through various practices. *Fading-Feminism-Practice-Process* reveals a journey in that experience. I present the work in this thesis with the help of images from the process and taken from the video, film and performance work. These images can be used as a visual guide through what, for the most part, appears to be a conventionally written essay. I introduce text boxes throughout the thesis with the intention of

explaining some of the creative inspiration in the process, which otherwise would be awkward to contain in the essay writing. Emotional, instinctive and spontaneous artistic practice is not always easy to capture at the moment we need to document it. I have also used text boxes at moments throughout to highlight the importance of language in the work. Inspired by writers such as Hélène Cixous, Clarice Lispector and Luce Irigaray, I explore the work in a way that is discursive in its form, using *écriture féminine* as an inspiration to write the feminine from and into my project, and to write from the body of practice and theory. I explore *écriture féminine* in relation to the language of a discipline: how practitioners communicate with one another in collaboration and what it means to break down existing methods of working, to work differently – perhaps intermedially. In my thesis I explore this in my own practical work – through the collaborative project *In-dust*, and in the gallery-based work *Men in the Wall* by Aggiss and Cowie.

In *Men in the Wall* I consider 3-D projected imagery in what could be seen as a blend, a fading, between the black box and the white box space. Spectators are accustomed to viewing 3-D artworks in a gallery space, and audiences are used to viewing film and video work in a cinema space, and in a gallery. What this work does is play with the hybridism between the spaces and the work that is usually experienced in the spaces.

Working differently (denoting both beyond disciplinary boundaries and in a variety of ways), means that practitioners need to examine and sometimes revise their practice methods and techniques. This has an important impact on the process of a work. *In-dust* initiated this process discussion in my work, and I continue to explore the importance and development of process throughout my thesis. Inspired by Elaine Aston and Geraldine Harris's *performance practice and process*, I re-approach the

artist/filmmaker Maya Deren and make connections between her working processes, contemporary performance work and my own explorations. Deren used a camera like Cixous uses a pen; both 'write' themselves in their work. Similarly, Dziga Vertov explored the phenomenon of the camera-eye and how we bring the body into the spaces between the images. When we consider this in connection with phenomenologist Vivian Sobchack, we can discuss how the work is embodied and what this means for a body of work or the notion of work having 'being'.

Fading is a theme that is visually recognisable in my practice, and is used as a theoretical exploration between space, time and language. For me the exploration of fading reveals what I have called the Intermedial Exi(s)ting. In this project I have appropriated the Intermedial Exi(s)ting as a feminist space. Fading is discussed from a technical perspective and from a feminist perspective, as a fluid space considering liminality, thresholds, traces and palimpsests. I suggest how these ideas can be worked through in my work - a body of work that I recognise to be to-ing and fro-ing, always in process and development, as I reconsider and re-perform, recapture and remember my practice.

Discussing the process of my practice has led me to examine time and space within my work, and I use the visual symbol of the spiral as a tool to explore the working process of this project. I have responded visually to many stimuli and the visual material forms part of the ongoing practical process, as well as informing the ways that I explore that work. This has been further developed in my appropriation of the mollusc as a metaphor for creative practice and embodiment. This metaphor is about the form of practice and process, and about the ways I work through processes, perhaps interdisciplinary processes, and how I exhibit and present my work. The mollusc form can also be seen or read in the presentation of this essay. I present the

work in a way that moves us between, back and forth, to-ing and fro-ing through the spiral form of the mollusc's shell. The mollusc is a process space that I appropriate as a space for women, and I do this through an exploration of language, with the help of Hegel and Cixous, and with discussions about the effect of intermediality. In particular I am concerned with the use of the fade between media and how the fade can be used as an effect and space in intermediality.

I discuss Fading in terms of an effect, and how the affect of the fade, inspired initially from my work in the Sixty Second Film and Video Festival (2004), and Cowie and Aggiss's work *Men in the Wall* (2006), is explored in a collaborative project *In-dust* (2007-8).

Creating a written document as part of my process is problematic for several reasons: not least because part of my working process attempts to avoid the restrictions of patriarchal structures, but also because as part of a practice-as-research document I question the practice of the written document alongside the practical artefact. However, I have approached my writing in a way that is most suited to the themes and purpose of the practical work, and attempted to explore writing as a practice process in relation to my practical investigations into fading. This is discussed in detail later in the thesis.

In places during the written text I have decided to present images; at times these images are used to show some of the process, presented here in a storyboard layout. On pages 62-69 the images are presented as visual essays. This in itself is problematic because of the ways that we are already culturally guided to read visual material. John Berger's seminal text *Ways of Seeing* (1972) presented us with visual essays nearly forty years ago. Contemporary practitioners like the Superamas partly present, perhaps partly document, their performance work in a series of photo boards. This form of presentation is not entirely suitable for my work because of the

boundaries and borders that are set up as part of the presentation of still images, particularly as they are presented within a typed and bound document. I did consider other forms of presentation such as creating hyperlinks in the text. However, this opens up further discussion about the virtual, and about the possibilities of various computer interfaces; exploring this approach was not part of the process for this project which is concerned with embodied practice.

This brings me to question the presentation of this work and how to develop a process and find the most appropriate form and documentation. These thoughts are considered as part of this project: I reflect on the use of language including metaphor, practical investigations in writing and performance, other artists' approaches, the philosophy of being, the body and presence and absence.

I have written my concluding thoughts in the form of a play. This creative writing piece comments on the necessary dialogue between voices in the process of my practice as research. I have chosen to present my thoughts in this way because the dialogue form enables me to draw on many influences and move beyond the traditional academic essay, which in itself can sometimes be restrictive and inappropriate. Furthermore I have created the play in order that the writing can be moved into the performance space and a further enquiry can be explored through the process of intermedial performance spaces. This is an ongoing part of my practice as I explore approaches of intermediality in an attempt to expand feminist spaces for working through the practice process of ideas.

This written document supports a final practical work; it is only final because of the need to draw some conclusion for this project; yet, it is presented as a process. It is important to view this work in the live space because the moments of fading and crossing of media boundaries are effective and affective to the "experiencer" (Nelson,

2010, p. 45), when they share the live space, and view the work as a performance document. The supportive images and the visual essays presented in this written document should assist the reader unable to view the live performance, but the images cannot offer the same experience. It is important that the experiencer is present in the performance of the work, and becomes consumed within the fading process between the images and the live space. It is in this fading that the experiencer inhabits liminal positions in the process. And the liveness contributes to the sensory affect of the performance. Nelson uses the term experiencer to convey the richness of this spectatorial situation:

it suggests a more immersive engagement in which the principles of composition of the piece create an environment designed to elicit a broadly visceral, sensual encounter, as distinct from conventional theatrical, concert or art gallery architects which are constructed to draw primarily upon one of these sense organs – eyes (spectator) or ears (audience) (2010, p. 45).

This term fits very well for my work; I move my work between disciplines and have often found previous terms restrictive. Throughout my project I will refer to the experiencer. It has also been difficult to find a term for what I call myself: am I an artist, a performer or a filmmaker? Later in this thesis I examine how the space between these terms can be explored. Positioning the work, and how I have presented my work for this project, has been carefully considered.

James Elkins explains to us the different models for practice-as-research PhDs based in the studio-art area. He acknowledges that, conventionally, PhD practice has been accompanied by a dissertation, either in art history, art theory or philosophy, art criticism, or a number of fields beyond the humanities, for example economics or natural history, or finally as a technical report (Elkins, 2009, pp. 107-110). He then

explains a second model in which the dissertation is equal to the artwork and within this he gives two different examples. The first is when the “research and artwork comprise a new interdisciplinary field” (2009, p. 111). This example allows a blend of interests representing art and non-art fields to be represented in an equal way: “the creative art PhD might be considered as an example of the confluence of disciplines that is currently congealing into the field called visual studies or visual culture”. The second example in this model is that the “research and artwork are understood as wholly separate projects”. This is less about blending and more about recognising the difference and juxtaposition between what we might call the art field and the non-art field. Elkins’s third model is when “the dissertation is the artwork, and vice versa” (2009, p. 112) and here he gives two examples: the first is when the dissertation is read as art and the visual practice as research, and the second is when the visual art piece is the PhD and there is no research component. Elkins explains the difficulties of assessing the first example and uses John Berger as a case in point. He explains that in order to assess this example in the model, the “entire apparatus of scholarship, from the argument to the footnotes would have to be legible as creative writing”. My work is very much about blending the boundaries between theoretical and practical approaches. I have included elements of practice in this thesis, occasionally breaking up the more conventional thesis with impulses and inspirations, beginning with Bachelard’s conception (p.18) and *Music in the Tower* (p.19), and concluding with a play. It is intended that one can read the written part of this project separately from the performance practical output, but that the practice is integrated throughout each element.

Watson (2009, pp. 85-86) discusses how practice as research in performance grows from action-based research. He uses Jackson Pollock and Stanislavski as

examples and explains how the findings from this sort of research are not based on the universal (like science) but more on the personal. The research is often about finding pragmatic answers and working methodologies, providing a grammar for others to use in their own work and apply in the studio. But this can be adapted and explored by the researcher/practitioner who brings their own experience and knowledge to the experiment. During the *In-dust* workshop process we were aware of the different experiences that each contributor brought to the project and how we worked differently, depending on our usual ‘disciplined’ processes of working. Later in this project I discuss *In-dust* in more detail, particularly with regard to embodied knowledge and embodying the process, and about communicating with a language that the collaborators could all work with.

These thoughts about practice as research are important for my work in terms of understanding how and where to position my process. I move my work through/between various disciplines, writing about the work, documenting, and including the practical enquiry in the writing; this is always a textured and layered process, a process that is not simply explained. The frameworks for practice as research in academic institutions are still being discussed and negotiated. It has been fruitful for me (in the way that Cologni uses the word “fruition” [2010, p. 89] to explain the verb of both perceiving and becoming part of the work) to be developing my work and exploring my practice at the same time as these framework discussions are taking place.

The created object itself is highly intelligible; and it is the formation, not the form, that remains mysterious. As to the form it would eventually assume, a vital decision governed the initial choice that involved knowing whether the shell would coil to the left or to the right. This original vortex has proved endless commentary. Actually, however, life begins less by reaching upward, than by turning upon itself. But what a marvelously [sic] insidious, subtle image of life a coiling principle would be! And how many dreams the leftward oriented shell, or one that did not conform to the rotation of its species, would inspire! (Bachelard, 1994, p. 106).

.....

Music in the Tower could be seen as the beginning of my working process for this project. When this film was presented at the Sixty Second Film and Video Festival (2004) the long fade at the end meant that viewers quickly selected another film to view, the fade-out was a sign to the viewer that the film had finished.

Long fade out in *Music in the Tower* (2004).



My process of exploring the fade began during The Sixty Second Film and Video Festival (2004). I set up the festival for new and established film/video makers to present their work. It was also a curatorial experiment, giving the viewers the chance to collectively curate the sequence for the screening of one-minute films.

In *Hothaus Papers: Perspectives and Paradigms in Media Arts*, and in the documentary of the festival (annex 2), my collaborator, Jon Bird, who designed the software used to calculate the viewers' choices, explains how the information is collected using a points system.

If a film was viewed from start to finish, it was given a score of +1; if it was viewed for more than 20 seconds, but not the whole way through, it was assigned a score of -1; if it was viewed for less than 20 seconds then that viewing did not contribute to the viewing statistics. A database logged the cumulative scores of all the films throughout the day and the ten most popular choices were projected on the theatre screen in a looping sequence. This sequence was updated every hour in order to respond to changes in the film popularity data (Webster, Bird & Monaghan, n.d, p. 206).

Bird explained to me how the long fade at the end of my film, *Music in the Tower* (2004), disrupted the viewer and operated as a signal for them to switch to another work before the film had completely finished. Simplistically, the fading of an image is a neat way to close the image; the same happens when we fade the end of a music track, rather than switching it off at full volume: it gives the listener/viewer a softer transition – the insert of the fade in film language = a transition and a transitional moment because the listener/viewer is in the moment of preparing for something else to happen.

The fade then is the transitional moment, and in this instance the listener/viewer has to choose what to do next. The choice is already culturally guided; the

listener/viewer will wait until the next moment is presented, and perhaps they will adjust themselves, assess where they are, acknowledge their surroundings or simply wait. Perhaps the more experienced listener/viewer will anticipate what is likely to happen, or work ahead trying to pre-empt the process. Towards the end of *Music in the Tower*, during the long fade out, the viewer instantly shifted their attention and selected another work to view; the fade insinuated the end of the work.

This drew my attention to how, as viewers, we have become culturally guided in understanding the fade as an ending. The effect of the fade is normally used in theatre as a signifier of the end of a scene. The fade can also be used to insinuate a passing of time and space. I decided to explore this further in a series of workshop experiments. I held the workshops in collaboration with theatre director, Gareth Somers, and performer Catherine Somers. During the process it was interesting to witness the relationship between the live space and the electronic video image that was presented as part of the live space. The workshops are explained in more detail later in this chapter, but what is important to note here is that reading the work was more complex when the fade was used in a combination of media, presented in one actual viewing space. In our workshops the space was the theatre space, but I will also discuss the complexities of the fade in a gallery-based work.

The process of the fade forms the major part of my practical and theoretical enquiry. I discuss the fade both from the position of experiencer in the context of other artists' work, and as a maker and collaborator of my own practice. I position my practice as part of the intermediality debate and I draw on this debate to support my practical, critical and theoretical approach.

In my practice I often use various media. It can be difficult to explain what the practice is because I can't always explain it as performance, film, painting or writing; it

tends to be many of these things. The notion that something is one thing or another, or one thing and not another could be seen in light of the debate about intermediality and what this means for practice. Intermediality is wrapped up in existing ideas about what a medium is, but scholars studying intermediality are explaining new approaches to working with, experiencing and discussing work that combines media. I will discuss some of their ideas further in this chapter.

Although intermediality has been used for some decades,

Higgins coined the term “intermedia” to describe the tendency of an increasing number of the most interesting artists to cross the boundaries of recognised media or to fuse the boundaries of art with media that had not previously been considered artforms (Friedman, 2005, p. 51).

Friedman continues to say that Higgins recognised Samuel Taylor Coleridge’s use of “intermedium”, but Friedman himself suggests that Coleridge used the term very differently from Higgins in media and form; referring to

a specific point lodged between two kinds of meaning in the use of an art medium. Coleridge’s word “intermedium” was a singular term...In contrast Higgins’s word “intermedia” refers to a tendency in the arts that became both a range of art forms and a way of approaching the arts (2005, p. 51).

It is only in recent years that the term “intermedia” has been widely used by theorists and practitioners from various disciplines. This word has clearly developed out of interdisciplinarity and multimediality, and as its prefix suggests, intermediality is *between* media. The notion of ‘between’ is one that has been explored in a variety of approaches to include language, media and technology, experience, spectator, and

exhibition by writers such as Jacques Derrida, Hélène Cixous, Marshal McLuhan, G.W.F Hegel, and Jean-Luc Nancy.

The term intermediality has been analysed by theatre experts. Boenisch, for example, says that “intermediality is an effect created in the perception of observers that is triggered by performance” (2006, p. 113), and Kattenbelt suggests that the theatre is a hypermedium that incorporates all arts and media and can be used as a stage for intermediality (2006, pp. 29-39). Kattenbelt’s discussion of hypermediality in the theatre space is interesting and, because my work has moved between what can often be seen as disciplined spaces, it is a useful position for my work. I am able to draw similarities between the performance possibilities of the theatre and the gallery spaces in which I have often presented visual artwork. The gallery space has performance potential with performance art a regular feature on gallery programmes. It is also not unusual for film and video work to be presented in the gallery space. In these ways it would appear that the gallery can offer a space for intermediality, but the way that we might label a certain type of work - a work that has the possibilities to contain within it all other media - may be theatre. Theatre and performance are often presented in spaces, outside of the traditional purpose built theatre, and the spaces in which we make and experience theatre and performance are vast.

Perhaps an artist influenced by the crossover forms of exhibition between the gallery space and the performance space would be Malcolm LeGrice, who in his own work exhibited moving images whilst disrupting the image with shadows of his body image. He and others like him used film and its exhibition as a means to explore form, structure and the materials of the art, separating the dominant industry-produced films from the cooperatively produced *avant-garde* work that was considered to challenge and create new debate. Although LeGrice was considered to be part of a cooperative,

this type of filmmaking meant that he could work independently, creating artisanal film without the restrictions of other people's demands or expectations. This freedom meant that he could experiment with its exhibition and blend the boundaries between the typical film screening and what might be seen in a gallery or performance venue. Recognising LeGrice's work here is important because throughout my project I have moved between being a filmmaker, to performing my films, to performing with film. It is because of the blend between these disciplines that I am interested in talking about LeGrice and others like him. These crossovers can also be seen in the work of Forkbeard Fantasy. As a theatre company they produce collaborative work that explores the use of film, video and projected imagery in the theatre space, often self-reflexively referring to the space, and highlighting the point when they consider the crossover with the expression, "crossing the celluloid divide" (www.forkbeardfantasy.co.uk/). The work of early filmmakers and theatre practitioners has clearly inspired Forkbeard Fantasy, and they have continued to develop their theatre techniques since the 1970s, embracing the digital world as well as the earlier analogue system.

Gieseckam discusses the various ways in which the screen has been staged. Explaining how early cinema pioneers like Eisenstein and Méliès anticipated the work of Piscator, he proposes that in this period up to and including the 1920s there were three main lines of development:

The first is aptly described by Eisenstein's phrase 'theatre of attractions': here film's ability to introduce characters and places helps create moments of fantasy or transformation, where the collision between the 'real' world of the stage and the 'magic' world of film becomes an attraction in its own right (Gieseckam, 2007, p. 24).

The second approach reverses this; the film is showed to depict reality within the environment of a staged fantasy. This is interesting because in the suspension of disbelief we are challenged with an alternative viewing space where film can be used to *show* reality. This spectre of reality is presented in the fantasy space that the theatre has provided, and because of this the filmic space can feel more real than the physical space that the audience occupies.

The third function of the screen is to show a character's subjective experience, perhaps using rhetorical devices such as a flashback or a close-up (Giesekam, 2007, p. 24). In film montage we are very familiar with the use of these rhetorical tools; the fade has become one of the tools often used as part of the language system of film montage, and is the tool that I will explore in more detail throughout my practical and written project. Giesekam looks at the fusion of film and video in theatre, the development of technology and video art in the 1960s, and how video was used "in intermedial performance art, which in turn influenced how theatre practitioners began to use video" (2007, p. 25). Giesekam outlines how he considers the term intermedial compares with multimedia. He explains how video can be used in a supportive role similar to the lighting, set and costume. In this role, perhaps, video can make a contribution to setting the scene, "implying modern parallels with the action" (2007, p. 8). According to Giesekam, this type of production is conventionally understood as multimedia. However he contrasts intermedial production

where more extensive interaction between the performers and various media reshapes notions of character and acting, where neither the live material nor the recorded material would make much sense without the other, and where often the interaction between the media substantially modifies how the respective media conventionally function and invites reflection upon their nature and methods (2007, p.8).

Gieseckam explains how there may be some nuances to the differences he has outlined, and that some multimedia work may shift towards a more intermedial approach. He suggests that the use of film in theatre was initially multimedia, the 1960s revealed the emergence of genuinely intermedial work, yet contemporary practice in mainstream theatre often reflects a multimedia approach (2007, p. 9). From Gieseckam's analysis we can surmise that the term intermedia, and more specifically what makes an intermedial work, could be misinterpreted; the word may be misused, or used in a different context by the next person. Perhaps, as practitioners, the word we use to describe the type of work that we are producing is not important; however, the word intermediality is being applied to work, it is part of a language we use to speak about, describe and understand work. As a researcher using practice it is important for me to be able to make and discuss my work, and for these reasons it is important that I explain how I use the term intermedia. Before I discuss my own practical work I will draw on the critical discussion from members of the Intermediality Working Group, as part of the International Federation for Theatre Research, and through the practical work *Men in the Wall* (2006) by Aggiss and Cowie.

In the opening of their book, Chapple and Kattenbelt discuss the key issues in intermediality in theatre and performance:

Intermediality is about changes in theatre practice and thus about changing perceptions of performance, which become visible through the process of staging. We locate intermediality at a meeting point in-between the performers, the observers, and the confluence of media involved in a performance at a particular moment in time. The intermedial inhabits a space in-between the different realities that the performance creates and thus becomes, at the minimum, a tripartite phenomenon (2006, p. 12).

The suggestion that intermediality operates at a 'betweenness' - between performer, observer and media - offers an extensive and open dialogue in the ways we approach the work, critically and philosophically. By the notion of 'between', I suggest an unfixed approach: again, I may need to clarify my position further in order not to misinterpret my meaning. I will consider the notion of between in relation to intermediality and in particular how the fade operates as a betweenness. I will now analyse the work *Men in the Wall* (2006) by Aggiss and Cowie. Specifically, I would like to reconsider the fade, and how the fade used in this work is not only a literal technical representation of the between, but is also a technique that assists the effect of the 3-D technology in a way (referring back to Gieseckam's analysis) that makes it intermedial. And I would like to consider how the performers in this work, through the use of 3-D effects, contribute to the notion of 'liveness' and it may be that this is the tripartite phenomenon that Chapple and Kattenbelt discuss.

Men in the Wall

Aggiss and Cowie (2006).



Case Study: Black to White: the fading process of intermediality---

The work of Liz Aggiss and Billy Cowie could be considered as interdisciplinary, or perhaps multimedia, as they appear to be using technology to present a performance, dance and film hybrid. However, the trickery they apply to their work challenges the traditionally separated ‘live’ and ‘mediatised’ spaces associated with the live and recorded performing arts. The digital effects applied to the work problematise the spaces in-between the media, performer and experiencer and, as a result, might properly be described as intermedial. Chapple and Kattenbelt refer to this as a tripartite phenomenon and explain that we locate intermediality at a meeting point between these spaces (2006, p. 12).

The choices about the exhibition of this work, as well as the effect and affect of the media on the viewer (Boenisch, 2006, pp. 103-116), position it in the contentious spaces of intermediality. These intermedial spaces may be considered contentious because they create uncertainty; their liminality renders them intangible and therefore problematic. I have begun to outline, in Gieseckam’s comments, the differences between multimedia and intermedial, and how we may consider certain effects and affects in theatre as intermedial rather than as multimedia. This section will explore how *Men in the Wall* may be considered in terms of intermediality.

Men in the Wall is a four-screen, three-dimensional, stereoscopic (3-D projected video) installation: four projections operate alongside each other, each projecting the image of a male performer. They dance, move and perform in individual boxes. The performers' images move out of the box only with the assistance of three-dimensional effects. At moments in a dance, the arms or legs seem to be protruding out of the boxed two-dimensional cinematic space, and at this point the bodies appear to inhabit the space *in-between* theatre, performance, painting and film.

At the Wimbledon College of Art Exhibition Launch in 2006, Aggiss commented on the experience of crossing over from one medium (theatre) to another (film in a gallery space). She suggested that moving from the black box and into a white box not only asked new questions about the work, but also about the artists and how they faced challenges of being accepted into the gallery space. The artists' dilemma is one that predates this work and Berghaus discusses it in relation to Laurie Anderson's work in the 1970s:

Boundaries between the different arts were very fluid at that time in the downtown New York art scene. Painters mixed with dancers, musicians with poets, etc., and it was easy for Anderson to combine her varied skills as sculptor, musician and performer. Yet, at the same time, it was difficult to find a clear direction and a role for herself in this fluid multifaceted environment (2005, p. 218).

It is interesting to consider the borders that these artists transcend – not only within their ideas – but within the political negotiations of where their work is situated and how it is accepted. This emphasises the need for artists, or perhaps for the critics, to be able to explain what type of work it is that they do. “Anderson's concern with language, her juxtaposition of spoken and written words, and the way she contrasted narrative and imagery, all became characteristic traits of her later works” (Berghaus,

2005, p. 218). Later in this project I explain how this clarification is important in my own work.

The performance artists in *Men in the Wall* are housed within frames and the framing is challenged in several ways. The positioning of this film/performance work in the gallery space already challenges the usual framing of such work. Furthermore, the title and choices made about the exhibition acknowledge *the wall*, which is the space on which two-dimensional painting or photography is usually positioned. The framing is challenged further by the performers' interactions with each other; for example, the man in box four kicks the wall and (we assume) sends vibrations to which the other performers respond. The man in box two listens with a cup against the wall of his box to the man in box one. The 'boxed men' are projected separately from different projectors but they are positioned next to each other against the wall. They share the gallery space, yet they are 'boxed-off' in their separate performance spaces. The spaces are also challenged by the three-dimensional effects: the limbs of the men appear to move out of film space and into the gallery space even though they have not moved from their own restrictive boxes. Furthermore, the audience space is challenged by this illusion and we question the hybrid performance and the ways in which we consume the work. Are we watching performance, film or transient landscapes on a wall? This hybrid work begs the audience to question their viewing position: as the viewer crosses into the gallery threshold they already anticipate an experience; what this work does is to challenge that experience further by crossing thresholds of mediality within it.

Men in the Wall challenges also the traditions of binary analysis of artworks into 'live' or 'mediatised' work, which they achieve through the use of technology. We become aware of this challenge to discrete medial boundaries at the moment when the work fades to a new scene. This moment of space, of transition, is the moment when

the boundary between film and performance becomes most obvious, and this is also the moment when we question our viewing position. And it is during the processes of fading that we become most aware that we are situated in a gallery. In this situation the audience becomes, in Nelson's term, the experiencer. The liminal experience of intermedial practice offers viewing positions that are not fixed objectively, either by the performance space or by the work itself, but posit more subjective relations.

The images all fade out at the same time and this locates and joins them once again in space: when the images disappear from the gallery we are thrown into a blackness that is not unlike the blackness of a performance or cinematic space. At the moment of blackness the performers are sharing a space that is 'other' from our viewing space. When the performers return, we are aware once again that they are simultaneously present and absent from each other, separately boxed in projections but together in the gallery space. The fade acts as a literal crossing in relation to the media content and as an experiential crossing in terms of audience spaces.

In order to understand the significance of the fade in intermedial practice it is important, at this point, to examine debates about the distinctions between live and mediated experiences. The fade is applied in cinematic space but originated on the stage. Many influences from the theatre can be seen in the motion picture industry. In his essay 'Realism, Romance and the Development of the Motion Picture', Vardac discusses the transition of theatrical method from stage to screen (2005, pp. 27-36). In particular he concentrates on the stage aesthetic of pictorial realism, suggesting that during the eighteenth and nineteenth centuries, starting with David Garrick, the aesthetic development of realism in theatrical productions directly influenced the progression of the invention of the motion picture (2005, p. 28). He maps the progress of the three periods of moving-image development (from animated pictures, and

animated photographs, to the continuous projection of images) alongside the desires of theatre makers and theatre audiences. Vardac concludes that cinema was pioneered at the end of the 19th century because theatre had reached its limitations in representing pictorial realism on the stage. A new form was needed, and that form was cinema.

Vardac's essay demonstrates the influence that theatre has had on film production and explains how aesthetic needs can push the development of new ideas, new technologies and new media. An example of this is where theatre might use a black-out between scenes whereas film would use a fade-out. However, the result of this device is usually more physical and disruptive in theatre, perhaps because of the corporeal presence of live performance, or perhaps because black-outs tend to be used in order that something can be changed physically on stage. This creates a sense of spatial or temporal change but remains, simultaneously, within the theatrical space and the auditorium. The fade used in film can also be a disruptive device, punctuating a space, and emphasising a break or a shift in time or space.

Salt suggests that the use of the fade in early cinema is very rare, but there are examples to be seen in one of the surviving prints of *Ali Baba et les Quarantes Voleurs* (Pathé, 1902), where they begin and end each scene, and also similarly in Gaumont *La Vie du Christ* (1906). Those few fades that occur in *Alice in Wonderland* [Hepworth, 1903] are probably unsuccessful attempts at making a dissolve in the camera by fading-out, then winding back and fading in on the next shot (1983, p. 53).

The camera technology in these early stages (1900-1906) would have proved restricting but it is likely that during the early development of film theatrical influences from the stage were tried out. Salt goes on to explain that it was in the next period, between 1907 and 1913, that D.W. Griffith popularized the use of the fade:

Fade-outs are used in two of his films made late in 1909 – *Fools of Fate* and *Lines of White on a Sullen Sea*. In the first of these the fade-out was used to end an exterior scene which was supposed to be taking place at the end of the day, and it seems possible that here the fade was intended to represent sunset taking place. Certainly the next scene starts the next day after an intertitle. There are only two or three fade-outs in Griffith's films over the next year or so, and they are either at the end of the film or at the end of sequence, and in the latter case represent the beginning of the convention that a fade-out represents a time lapse between shots (1983, p. 121).

In early cinema the repertoire of devices that form the grammar and punctuation of film language owed something to the conventions of live theatre and the medium of photography. The legacy of the fade-out in cinema could be seen as archaic, particularly in connection with the development of montage and the creation of film language in narrative cinema. The dominance of these narrative conventions has rendered the fade a particularly self-conscious device that is deployed relatively rarely and only used more expressively in *avant-garde* film practice. I also want to argue that what may be read as a disruptive technique in narrative film should be reclaimed as the creative source of a lingering that can be prolonged and explored, particularly when film language is positioned with the live body in the performance space. It is when media combine and work in a shared space that the influence of the fade becomes more about interaction.

In his book *Digital Performance*, Dixon presents us with a chapter entitled "Phelan versus Auslander". He chooses Phelan and Auslander as contemporary protagonists in the current liveness debate within performance studies. He argues that, in the first instance, Phelan is closer to Barthes's poetic and phenomenological position in relation to performance, whereas Auslander takes the more scientific approach

attributed to Benjamin's thoughts (2007, p. 122). Dixon goes on to explain that the immediate connections between Phelan and Barthes, and Auslander and Benjamin are however often interchangeable. It is clear that he has put these protagonists together in order to draw links between Benjamin's established concerns about mechanical reproduction and the 'aura of art', Barthes' phenomenological discussion about the presence within photography, and the current liveness debate in performance studies that questions the documenting of performance, and the use of digital media in performance. For Phelan, the live performance is the only performance, and any record or document of the performance is something other than the performance.

"Performance honors the idea that a limited number of people in a specific time/space frame can have an experience of value which leaves no visible trace afterwards" (Phelan, 1996, p. 149).

Auslander challenges Phelan's ideas about liveness and suggests that the distinctions between live and mediated forms are less clear (Dixon, 2007, p. 122). He suggests that champions of live performance may well see digital technology as threatening to performance, particularly as the cultural form is marginalised "and [because of] what is perceived as its gradual ontological erosion through the incorporation of (or contamination by) dominant media forms and paradigms" (Dixon, 2007, p. 125). As an audience experiencing performance in the space we are close to the thing itself, close to the performance. But Auslander comments that we are often presented with further intimacy in the form of a video close-up, as if we can only experience this close proximity to something in televisual form (Auslander, 2008, p. 39).

Dixon goes on to say that Auslander is actually at odds with Benjamin's ideas concerning the importance of the original and the aura of a work; Auslander argues

that all media are remediations of previous media and to trace the original in this process is problematic. Phelan's ideas, however, fit more comfortably with Benjamin's thoughts on mass reproduction: that through the desire to be closer to cultural objects, to have them readily available, the masses accept replications of the authentic or the real thing, and by doing this they contribute to the diminution of the aura of the work. The aura is banished when the distance of that thing is removed (Auslander, 2008, p. 38). A document of a performance may increase proximity, access and enable repeated viewings of the work, but according to Benjamin, "'the quality of [the original's] presence is always depreciated' by reproduction" (Auslander, 2008, p. 39).

Barthes thinks differently in the way that he argues for the ontology of the photograph. He suggests the photograph is a death, *a memento mori*; (Jay, 1994, pp. 435-493) but simultaneously it is a moment that is captured, a living moment that has now passed. He points us to the fact that in order for the photograph to be taken there must have been a presence, and this is different from other forms of representation, such as a painting, because in a painting one can imagine the thing being there, but actual presence is not required. Barthes does not see photography as a representation of something, but something more magical like a past reality, "an image without code" (Dixon, 2007, p. 121). Nancy takes a similar approach in his chapter Georges in *Multiple Arts: The Muses II*; the images show portraits of Georges drinking a glass of wine, about to light a cigarette and eating. Nancy's intimate comments are about the real person in these images, he demonstrates how the images have brought the person more sharply into focus:

Photography passionately shows the real, its fragility, its grace, its transience. Somewhere, at a particular moment in time, something or someone appeared. Photography shows us that this took place,

and does so in a way that resists our doubts, our forgetting, our interpretations. It offers us an evidence (2006, p. 131).

This phenomenological and poetic response to the photograph is the position that I adopt when approaching the 3-D imagery and the fading process in Aggiss and Cowie's, *Men in the Wall*. The fade acts as an interesting reminder of the notion of presence and absence and the shifts between the live and mediated spaces. Unlike Phelan's idea that the live performance is the only performance, I read the work with Barthes's and Nancy's poetic sensibility, but this was further complicated by the use of digital effects. The effect gave the impression that the performers shared our actual space, and the fade acted as a fulcrum between us.

In *Men in the Wall*, the phenomenological response to the fade - to respond to an experience and what things mean from experience - is more complex than the way it might be used to close the end of a scene, because of the use of three-dimensional effects. The effect applied to the work is an attempt to challenge the spatial relationships between performer and experiencer, and also between the medium of film and the medium of theatre.

With each new scene the scale of the performers is not changed; the camera is not used for close-ups or any other change of position and, as a result, the distance between the performers' space and the background becomes vast. The backgrounds are images of landscapes that change in each scene, varying from an urban setting to the rolling hills of the countryside. The distance between the performers and their projected environment is emphasised with each change of scene, and even more so when the performers (through the three-dimensional effect) seep into the gallery viewing space. The consequence of this is that, as the performers become further removed from their semi-inhabited background, they move closer to the audience.

Within the mise-en-scène of the gallery space mediated performers are ‘tricking’ the experiencer into thinking they are in a live space. Here ‘tricking’ is understood in the way that Tom Gunning discusses illusion in early cinema, as ‘exhibitionist’, directly influenced by theatre and particularly Eisenstein’s *Theatre of Attractions* (2005, pp. 37- 45). It is at this point that the tripartite relationship between technology, observer and performer is questioned and the intermedial may be experienced: experienced from a phenomenological perspective.

The fade is a tool that is traditionally used in both the live and mediatised spheres, but in this work it emphasises the differences between the live and mediatised media: with each fade-out/fade-in the viewer questions further the relationship between the media and the ways in which the practices attempt to communicate by using the same device.

As well as recognising the structural exhibition choice of the gallery space, the work challenges the relationships between art and spectator in other structural ways: the images are projected and have been pre-recorded using a lens, but at no point is the lens used to alter the perspective, as is traditional in most moving-image work:

by fixing the camera the directors have abdicated the power to suggest where the audience should focus their attention, and by providing four screens and the freedom to move around the gallery they have re-instated the viewer’s ability to choose where to look at any point. In this respect, the piece aligns itself more with live dance performance than with film (Cowie, 2006, p. 124).

Cowie may well be referring to the most typical examples when he makes this comment. Contrary to Cowie’s comment, if we consider Bazin’s ideas of deep focus (1967), the viewer is given the choice of where to look, and this is most famously seen in Orson Welles’s *Citizen Kane* (1941). However, in filmmaking, it is typically the

production that dictates the material viewed, whereas in live performance, although the viewer may be guided by lighting and set design, it is typically the viewer who has choice of perspective because the space normally includes the physical presence of the viewer. The confusion of these media in *Men in the Wall* blurs the boundaries between production and reception:

[i]n *Men in the wall*, the performers are somehow attempting to break into the viewer's real space – they even appear to be aware of them.

Warren: 'I saw them again',

Holger: 'Who?'

Jeddi: 'He means his bloody ghosts',

Holger: 'What ghosts?'

Warren: 'The ones with the green and red eyes'

(Cowie, 2006, p.124).

This self-reflexive comment places the performers within a shared space with the experiencer. The comments by the performers deconstruct the spaces between them and their boxes, through dialogue with each other, bridging the spaces between performer and audience through recognition, and interrogating the spaces between the live and the mediated because of this.

This approach could be seen to resonate with the artistic perspectives adopted by classical Hollywood film and the work of *avant-garde* filmmakers. And it does this by working with the space between - perhaps a space that Aggiss and Cowie would refer to as a gap. If the classical Hollywood approach is to promote a suspension of disbelief, whilst the *avant-garde* adopt what are generally associated with Brechtian approaches, then *Men in the Wall* exploits the gap in-between the two. Their performance seems to acknowledge the two approaches, but uses the effect of the gap differently by simultaneously creating an illusion and drawing attention to the fact that

it is not real at the same time. This works like a fade between the two approaches: the viewer is partly submerged in the world of the work and the work partly invades the space of the spectator. This is very much like the postmodern experience that blurs the boundaries between what is real, the performed real and the non-real. Chapple and Kattenbelt explain how

[i]ntermediality is a powerful and potentially radical force, which operates in-between realities – with theatre providing a staging space for the performance of intermediality. In addition, intermediality is positioned in-between several *conceptual frameworks* and *artistic/philosophical movements*. We see intermediality as part of a wider movement in which all postmodern arts and media are involved. Therefore, intermedial performance incorporates some, but not all of the features of postmodernism (2006, p. 12).

In *Men in the Wall* we can consider the typical performance space to be replaced by the gallery space. The performers are only able to inhabit the viewing space minimally because we are aware of their boxed confinement; they are a part of a projection from which they seem to be detached. At this point, we too become aware of our own boxed confinement within the gallery space – the white box in which we have joined the performance. The space itself is in the process of fading between the traditional white gallery space and the blackness of the cinematic or theatrical zones.

The spheres of the mediatised but perceived-to-be live body are complicated by a further mediation achieved through application of 3D digital technology. It would appear that this work moves through spheres: limbs seem physically to move closer to the viewer, challenging the concept of space: “When a live dancer stretches her hand toward you, you don’t really think ‘that hand is getting closer to me’ – when a 3-d film performer does, you do” (Cowie, 2006, p. 123).

Meike Wagner states that, “the phenomenological perspective describes the spectator as a *seeing and being seen body*” (Wagner, 2006, p. 131). And although, in this case, the performers are not actually seeing the spectator, it would appear that the technology and the processes of multiple layers of mediation contribute to an effect of *liveness* (Auslander, 1999). As a result this places the experiencer in a relationship to the work that is not quite the same as watching a purely mediated work. The invasion of the viewing space by the bodies of the projected performers is disruptive in as much as it makes one question the space in which the limbs that appear to protrude exist. The dissolve of the bodies from one space to another contaminates without actually having left the mediated space. The bodies are at once present and absent in a space that the viewer may feel detached from and consumed within. In this, we are reminded of a Derridean thought about *différance*: “the interval of a spacing and temporalizing that puts off until ‘later’ what is presently denied, the possible that is presently impossible” (Derrida, 1973, p.129). This is useful to explain something that seems to exist through the blurring of boundaries and spaces (technological, disciplinary and cultural); *différance* also considers the temporal aspects of the verbs ‘to differ’ and ‘to defer’.

I am now in a position to explore further the boundaries between the mediated and the ‘live’ performance. *Men in the Wall* appears to use an “Exhibitionist” (Gunning, 2005, p. 39) style to engage with audiences. The performers seemingly acknowledge the audience, and the spaces in which the performers operate are neither those of traditional filmic space nor theatre.

The boundaries between performance, film and spectator are challenged by the effects and the choices about exhibition - by the ‘staging’, or the *mise-en-scène* of the environment in which the work is placed. Furthermore, Aggiss and Cowie refer to themselves as “maverick hybrids...teaching students that fall between the floorboards”

(2006, pp. 1-2). This comment acknowledges the spaces between the disciplines, and perhaps the space is a 'lack' of space. This is a lack in the sense that it is undefined – neither occupying a consistent physical space nor a philosophical one - yet occupying an 'in-between' space. It is the prefix 'inter' (intermediality, interdisciplinary) that suggests the notion of 'in-between' space. The space that is acknowledged here by the practitioners is one that we can associate with the spaces of intermediality. Intermediality is *in* and *amongst* the space with the experiencer, the material, the process and the media representation.

I would like to return here to my previous remarks about defining a position, defining how one speaks about intermediality. Chapple and Kattenbelt, and Gieseke, to a certain extent, acknowledge the fluidity and betweenness of intermedial discourse as a positive step in opening discussion about performance work. Unfixed approaches stimulate a variety of perspectives and responses. This is particularly important to my practice as I do not operate in a particular discipline, but I like to create work that encompasses and moves beyond preconceptions of what a discipline is. This notion relates to what has been called interdisciplinarity; yet now we have discourse that has replaced the discipline with media. Intermediality seems to suggest a notion of anti-disciplinarity, an approach that is deliberately fluid between media, disciplines, conventions and approaches in order to create something else. Perhaps to use the word discipline is too restricting: it suggests a particular set of rules, perhaps a particular focus. I want to explore further the limitations of disciplinary boundaries and the freedoms of intermediality.

Theorists such as Spielmann refer to intermediality as a space for collision and exchange (2001, pp. 55-61) and Fornäs compares the space in terms of boundaries and crossings (2002, p. 94). I refer to intermediality as a process between artists, materials,

ideas, exhibition and audience. The intermedial researcher is one that moves between disciplines: there is a theory of anti-disciplinarity that can be attached to intermediality because to be too rooted in one's own discipline can destroy the processes of collaboration and intermedial practice. As we have seen, it has been suggested by theorists that intermediality is a crossing, a boundary, a gap, another space, but what does this mean for the practitioner who is working in the moment of intermediality?

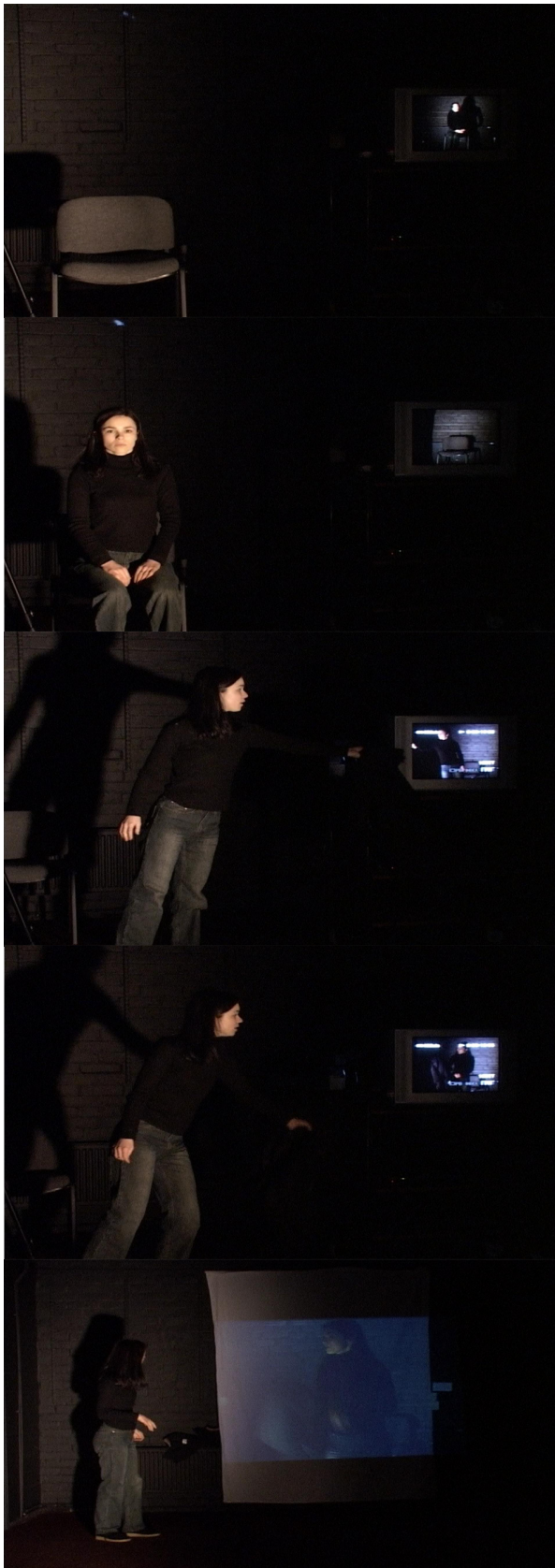
In practical terms intermediality is not fixed within a discipline; instead it is a varied approach, acknowledging the spaces and the boundaries of the work. It is an approach that transcends and moves beyond existing notions and boundaries, often within several disciplines, to challenge the language and the exhibition space of work and to attempt to devise pragmatic tools and develop the language in which we communicate. The process is key to understanding intermediality and as a practitioner I consider intermediality to be part of the process of 'embodying knowledge'. I consider the interdisciplinary theoretical approaches that influence my work in practice, and how the practice is communicated in a way that influences my theoretical approaches. The embodiment of process is key to understanding the research tools of practice as research. I will return to ideas of embodiment in terms of knowledge and practice.

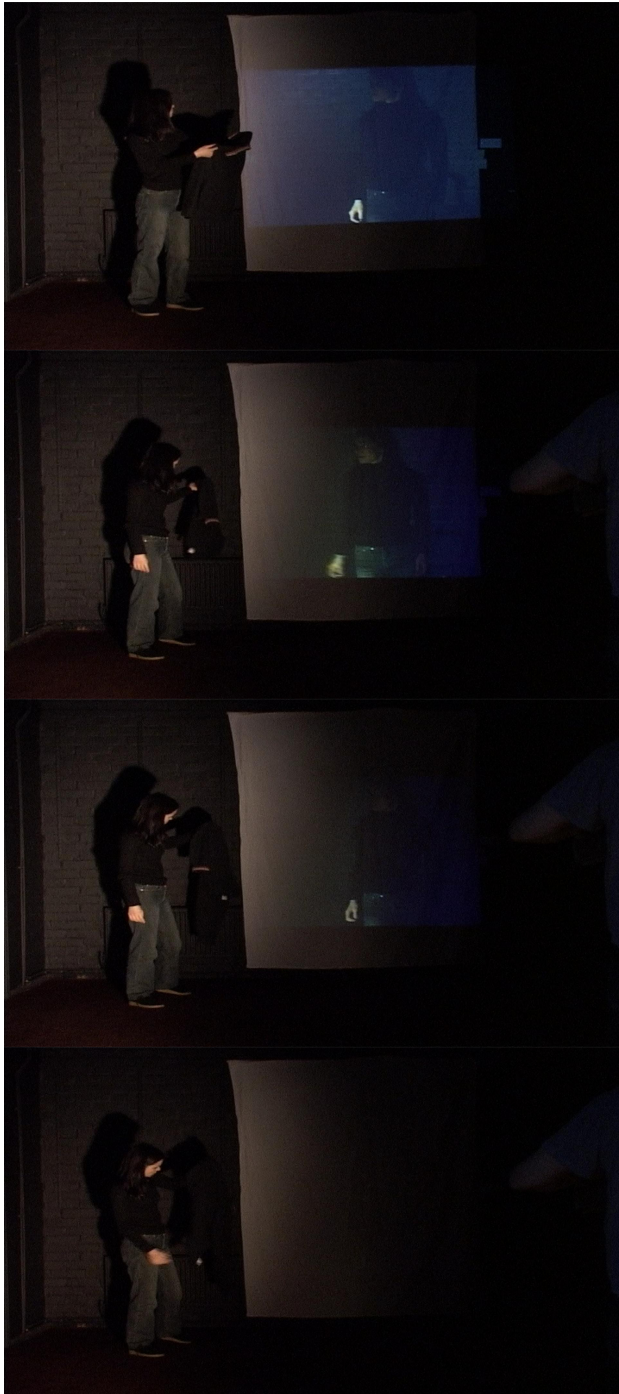
Workshop Experiments (2006)---











The Collaborative Project *In-dust---*

Now that I have defined how I will use the word intermediality I will discuss a collaborative project called *In-dust*. I worked on this project (initiated by a series of workshops) with my colleague, theatre director Gareth Somers, and dancer Catherine Somers. As part of the process I explained to them how I would approach the project:

I'm interested in seeing this as an art-form that is neither drama on stage nor just moving image on a screen and actually the important thing that happens is the stuff that occurs between those media-specific spaces. So I'm less interested in what is happening on screen or stage, but almost what is happening just at the end of the screen space as it becomes stage space, the in-between bit which is how they communicate with each other, otherwise we end up with film on stage and theatre with film, clashing with each other or just moving back and forth. When is it NOT screen, and when is it NOT theatre but a combination? (Savage, workshop discussion, annex 1).

Gareth and I were both aware that we approached the project from different perspectives. Gareth worked in theatre and was used to working primarily with the live body on stage and I worked with moving images. The body often appeared in my work but quite often it was fractured, revealing only a foot, or a knee. My work often revealed lived moments from an autobiographical perspective within the context of my emotional responses to a space. Catherine Somers also came to the project with her own experiences and methodologies: she approached her work very physically, often inspired by action-impulses taken from Grotowski and Stanislavskian approaches to theatre. Working collaboratively and also intuitively meant that much of the process was not easily explained or documented. The process was very much an embodied one. This meant that the process was learnt through the action of doing, and repetition. We

learnt about each other's processes, through experiencing the working environment and practising various working methods. In discussion we were able to unpack and address areas that needed clarification – these areas were often discipline specific.

Communicating with each other moved beyond verbal exchanges and often required a learning of new techniques, physically demonstrating movements or instructions and inhabiting differently the performance space. We didn't all do this in the same way:

Catherine's work, for example, was largely done through 'body memory', a term used by Watson to explain embodied research in performance:

This embodied research model denies both the tenet of objectivity and the reproduction of findings by other parties that is so central to scientific discovery. It also serves to highlight the tacit component of documentation. Corporal findings based upon active research, the repetition of physical and/or vocal patterns, and psycho-emotional constructs frequently become part of the actor's body memory. Applications of findings in these instances often engage this body's memory without regard to the conscious mind (Watson, 2009, p. 87).

Despite Watson's account that these methodologies are partly unconscious we soon realised the need also to explain our methodologies. Having come from particular disciplines we responded to a stimulus, (in this case a text) in different ways, and putting those ideas together to create a collaborative work involved negotiating and reworking our existing preconceptions. For my part of the project I was particularly interested in working with the fade and how it could be used in the live and mediated form to create effect/affect. I took the text as stimulus and worked with particular visual cues; I discussed these cues with Gareth and Catherine. Gareth was interested in creating a narrative subtext to the visual ideas, and Catherine responded to the cues with physical movement. Catherine learnt her part through body memory; in order for

us to work effectively together I needed to understand her process and work with it. At first we had difficulty in communicating our approaches; we realised that the languages we spoke were very different. I was used to making my images work for a lens-based medium, whereas Catherine explored emotion between performer, viewer and the work, and was used to doing this with the interaction that liveness allows.

Such contrasts in working practices are noted by Gieseckam: “With the scale and conventions of stage and screen acting being traditionally different, we might expect performers to experience a conflict between what they see as the demands of performing for the camera, for their fellow performers, and for the audience” (Gieseckam, 2007, p. 15). Gieseckam acknowledges the possible difficulties for the performer working across media, and also the complexities for the experiencer too:

There is the question of whether to watch the live performer or the performance framed on the screen. In practice, performers in such work are generally adept at adopting and discarding different performance modes, and the tensions between the live performance and its framed onscreen presentation often become a significant point of focus or source of spectatorial pleasure (2007, p. 15).

Gieseckam continues to discuss how, with intermedial theatre, the expectations on the spectator have shifted. The experiencer can be required to view multiple images and actions, resulting in a diffusion of focus; this adjustment demands a scanning approach from the experiencer. In his book *Staging the Screen*, Gieseckam discusses the work of practitioners well-known for their use of media in the live space: artists such as The Builders Association, Forced Entertainment, Robert LePage and Forkbeard Fantasy. Most of the companies work with video in their productions, with the exception of Forkbeard Fantasy who work with film. The changing materiality of the moving-image between film and video is itself interesting. A discussion of remediation in

terms of photography and film, and other media, is outlined by Bolter and Grusin (2000), and media consuming media is outlined by Gaudreault and Marion (2002).

The connection between the mediatised space and the corporeality of the 'live' stage is discussed at length from various positions by members of the International Federation for Theatre Research Intermediality Working Group (IFTR) in their first publication *Intermediality in Theatre and Performance*. Gieseckam endorses Klaver's view that the growth in critical discourse and increasing familiarity with intermedial work has had an impact on audiences:

Instead of concluding that the increasing cross-fertilisation between different media leads simply to viewers adopting one amorphous uncritical way of absorbing media representations, Klaver argues that the contemporary spectator has become more critical: 'Given the playful shredding of their boundaries, a viewer not only watches in a variety of media-viewing positions but also sees the deconstructions and alterities of media performing each other' (Gieseckam, 2007, p. 22).

Klaver suggests that the contemporary viewer is more sophisticated and used to watching layered forms; this raises questions about the experiencer's expectations of work in this field. In our own collaborative practice, although we were concerned about expectations and how an experiencer might respond to the work, we were more focussed upon how *we* worked through the process of collaboration to create work intermedially. This was because, as practitioners, it was important for us to reconsider the impact our ideas had as part of a collaborative process. During the workshops I was preoccupied with the communicating and renegotiating of working methodologies between the collaborators and what this meant for the changing process.

What became apparent in our rehearsals was the fact that the work created various meanings for each of the collaborators. The ways in which we addressed certain signs and codes within the work, starting with the text, led the work in a particular direction that became specific to our own disciplined methods of working. As collaborators, we first had to deconstruct our pre-existing ideas and approaches to working, and to discover a new methodology to the practice. This demanded a rethinking of the signs within the text and subsequently within the work, with less fixed ideas about the project. Paradoxically, our first impulse was to retreat into our disciplines and try to make each other understand our established perspectives. Yet we soon realised that we couldn't simply build blocks with our own discipline knowledge, we had to destroy the building blocks in order to reconstruct from the foundations and to develop new intermedial methodologies.

Earlier in this writing I suggested that the difference between interdisciplinarity and intermediality might come down to preconceptions about disciplines; perhaps disciplines were restrictive of collaboration, and the processes of intermediality freed us from restriction. Yet our collaborative experience here showed that this process can also be a creative struggle to transcend established disciplinary methods. Aston and Harris in their book *performance practice and process* document the workshops of several leading female practitioners. They explain how Sedgwick's book *Touching, Feeling: Affect, pedagogy, performativity* (2003) became an important influence on their discussions:

Initially we were struck by the distinction Sedgwick makes between 'knowing' something and *realising* it, especially since she develops this notion as part of a discussion of learning as a 'processural' and repetitive undertaking that occurs in time and space and involves the body as well as the mind (2008 p. 10).

This comment about the difference between knowing and realising something is important in my working processes, particularly when working in collaboration. I realised that another difficulty for our collaboration was using an external source text. Because the text was not developed as part of our collaboration we could not attach the impulses and rhythms that had developed in our workshops. We took ideas from the text and devised our own interpretation in order to move beyond its limitations. Creating a new text collaboratively meant that this part of the process was intermedial and embodied in our working practices. I interrogated the script and began working with the threshold of the emotion, asking questions about the emotional shift, and whether or not the shift in the performance was due to inner, outer, technical or impulsive changes. It was important for Gareth, Catherine and me that we constantly addressed the use of the live space and the mediatised space and how the performance weaved around, between, across and through these areas. But what became a key factor to my understanding of this project was how we communicated our ideas and worked through the practical process together.

I asked Gareth how, without dipping the lights, the fade could work in our performance space. Gareth responded by working with Catherine to get her to perform a 'fade' (physically, emotionally and mentally) that suspends her connection to the scene. This action created a *longeur* in the affective relation between the experiencer and the performer on stage. This transitional moment was caught between, and prolonged by the relationship between media, performer and experiencer; the instance was deferred in a slow fade.

During our process when the screen image and the live performer were situated in the live theatre space and we adjusted the lighting to fade out in one or other of the spaces, the results were quite different. It was not necessarily the quantity of light that

directed the viewer where to look, but rather the relationship between the screen and stage space provoked by size, movement and sound.

As we have seen in theatre and in film, fading to black intimates the end of a scene, a transitional moment. I noticed in the experiments that when the screened image was presented with a live performer in an intermedial space, the fading technique on screen actually acted more like what in film language would be called a straight cut. This was because as the screen image began to fade we already adjusted ourselves to look at the performer in the space. The immediacy of their presence meant that the transition between the screened image and their body was instant – like a cut. We realised that this was a problem with the dominance placed on one particular medium and it was necessary to balance the orchestration of the live and mediated components. This balance is determined by the quality and quantity of light across the intermedial space. This is interesting because the tools that we might use in one medium when transferred to another, or combined with other media, can have a markedly different effect. And in turn this opens up discussion about how we combine media and to what effect/affect. It also raises the question about the importance of particular tools in relation to others in intermedial work: in this case light, but equally, for example, sound.

The fading process turns my thoughts to the temporality of intermediality: the intermedial point when the media is in transition, a state in which it is not quite something else, it is not complete or unfinished: it is a transition; it is a process, as Wurth explains:

the intermedial links to the ‘not-yet’ not only as a hybrid form that cannot yet be determined, but also as a temporal ex-tension that is always only provisionally realized in the happening of an instant (2006, p. 2).

Wurth's use of the word 'ex-tension' is particularly useful because of the connections with time. The fade or dissolve is often used in cinematic language to intimate a passing of time. The fade can also be read as the tension point between one space and another, the factor which determines when one space is exited and when another is entered. The fading process, as noted above in the experience of *In-dust*, can be manipulated to fall in favour of the previous space or the next – it is at once present and absent, here and there, one moment and the next.

The fade however can be experienced as the fulcrum that controls the balance of the transitional space. The fade is not an empty space, or a hiatus: it is a palpable space that works as a present ex-tension of the previous and the next spaces. The fade is an ex-tension: it is a palimpsest that can extend both the space that was and the space that is about to happen.

In the process of the fade the information is in-formation and is captured in a fragile exi(s)ting that contains the trace of its previous form as it reveals its next presence to the experiencer, who is suspended in-between, always within the last and next image. Between: Exited: Exi(s)ted. The fade is the Intermedial Exi(s)ting. I have created this neologism exi(s)ting to convey the embodied condition of the fade.

Elena Cologni explores the trace as a theme in her practical work and it is useful to my work to draw upon her ideas at this point. Cologni's essay "That Spot in the 'Moving Picture' is You: Perception in Time-based Art" (Freeman, 2010, pp. 83-107) is one of twelve case studies in Freeman's book *Blood Sweat and Theory: Research Through Practice in Performance*. This book includes practitioners' explanations of the themes in their work and their working processes, and Freeman has wrapped the case studies in the context of practice as research, and what academic institutions expect from practice-as-research PhDs. Cologni discusses her practice in

relation to perception and she uses the term ‘fruition’ to describe various points in the work.

The term ‘fruition’ is used to signify the verb of perceiving and becoming part of the work – labour finally coming to fruition; the condition of bearing fruit. The background to my use of the term ‘fruition’ is here traced as including issues of reflection and representation, in terms of optics and phenomenology (Cologni, 2010, p. 89).

Cologni’s chapter then proceeds to discuss reflection and self-representation and how the space of the audience can be considered as a gap and as a presence. Cologni uses Derridean thought about the trace and the impossibilities of fixing time in her working processes, as she literally attempts to trace the process of her body in a space. She describes how documenting the process of the body leads us to consider supplementation and how the recorded body is both the “visible proof of the self and its endless deferral” (2010, p. 97). This process of delay reminds me of the effect of the fade and how I use it as a means to defer, to remain between whilst simultaneously presenting the gap. Like Cologni, I find it useful to explain the impossibility of fixing a moment in time through Derrida’s process of deferral: “[t]he temporal spacing of the trace never leads to spatial simultaneity and full visibility, but rather to interminable delay (différance as deferral)” (2010 p. 99). Following from this I want to propose Intermedial Exi(s)ting to describe a transition that presents us with an impossible space, that is at once emptiness and plenitude.

In ‘Passages Across Thresholds: Into the Borderlands of Mediation’, Johan Fornäs discusses space in terms of boundaries and borderlands. He acknowledges poetically the experiences that can be considered threshold experiences, which shift and move through and across these boundaries. Fornäs presents these sorts of experiences in relation to dream experience, and in a sense acknowledges that these

exist in an ‘other’ space from one that can be consciously drawn upon. This idea seems to hint at discreet spaces that are set up with borders, which, in a normal, conscious state, we do not transcend. However, in an altered state, such as sleep or love, it is possible to move across these boundaries. We can discuss threshold experiences in relation to the live and the mediated and in particular how a viewing perspective might shift between them. The notion of a threshold as a platform to move in and out of a fixed space is one that can be applied to notions of intermediality and how, through processes, we are able to move between fixed disciplines. Fornäs asserts:

We have grown very poor in threshold experiences. Falling asleep is perhaps the only such experience that remains to us. (But together with this, there is also waking up.) And, finally there is the ebb and flow of conversations and sexual permutations of love – experience that surges over thresholds like the changing figures of the dream (Fornäs, 2002, p. 90).

Watson’s comments about body memory fit with the notion of the threshold. Through the process of action memory (body memory, learning through impulse, and reaction) there exists a threshold space between learned experience and conscious mind.

Similarly Kirsten Hastrup discusses theatre as “a site of passage – a passage between worlds and viewpoints, between then and now, between this world and another...” (Hastrup, 2004, p. 226). This comment also reflects the notion of dream space and a liminal space that is caught up in-between a conscious and unconscious state. We can also hear echoes of Gunning’s *Cinema of Attractions* and how spectatorship is affected by effects within cinema, be they submersive or distancing effects.

Hastrup and Gunning each discuss a specific medium, but their ideas acknowledge that space is not fixed. Even if the medium is defined within formal

conventions there is a possibility of fluidity with regard to perception and communication. If we consider this in terms of intermediality, these thoughts lead us to question the notions of presence and absence within the media and within performance, but also between them. As a practitioner I use these ideas within my work but what is also important is the way that we might position ourselves for the experience.

Jean-Luc Nancy in his writing on Hegel draws our attention to the infinite possibilities of becoming:

Hegel neither begins nor ends; he is the first philosopher for whom there is, explicitly, neither beginning nor end, but only the full and complete actuality of the infinite that traverses, works and transforms the finite (Nancy, 2002, p. 9).

The notion of becoming is something that is always in process. To become something cannot be completed; we are always in the process of ‘getting there’ or working towards it. Cologni’s process also recognises the doing of becoming through her use of the term ‘fruition’; however, by the notion of fruition she is suggesting a point at which it exposes itself – perhaps as finished, perhaps at that moment the fruition leads to another process. In my practice I realise the relevance of becoming in my ideas, in my experiments, in my images, in my editing, in my projections, in my painting, in my singing and in my reworking of the moments. I aim to reinterpret and revisit moments, snapshots from experiences, yet my work is always working towards becoming something else, another interpretation, another being, and this process is at once becoming to fruition and already at once be-gone, or in my term Exi(s)ting.

Nancy’s comments inspire me to return to, to *traverse*, the fade. The fade, as presented in my practice, can be considered as the passage from presence to presence. Notions of presence and absence, or presence and presence, are prevalent in my work and, just as it is important to acknowledge how I use the term intermediality in my

practice, it is equally important to acknowledge the positions I take and the ways in which I embody my work.

In discussion about their own workshop experience Aston and Harris explain:

One thing the workshops on this project dramatically (in all senses of the term) reminded us of is that if in theatre and performance studies ‘theory’ (interdisciplinary or otherwise) and practice complement each other, they nevertheless remain distinct and distinctive fields of knowledge and ways of knowing (Aston and Harris, 2008, p. 8).

These relations between theory and practice also informed my own collaborative work. My workshops developed into explorations between stage and screen space, movement within the screen space, and how that worked when positioned in the context of a stage environment. As collaborators on the project we learnt through each other’s embodied processes, or body memory, and we developed an environment in which we were able to communicate. But what also became important was the inspiration (for each of the collaborators) in the approaches; this inspiration was not always practical but often involved a critical, theoretical or philosophical perspective. I will discuss my own theoretical approaches in terms of feminism later in this project.

Theory can often be seen as the cement, filling in the gaps between one practical experiment and another. What was interesting in our collaborative project was how theoretical ideas could be used as a creative inspiration. For example, light became an overarching theme in my work, and is especially noticeable in the practical experiments, but it also had an impact on the way that I interpreted feminist texts. Reading the light and dark in a text and in my practice meant that the practice and the theory blended together, rather than simply cementing one issue to another.

live fade out in workshop project *In-dust* (2006)



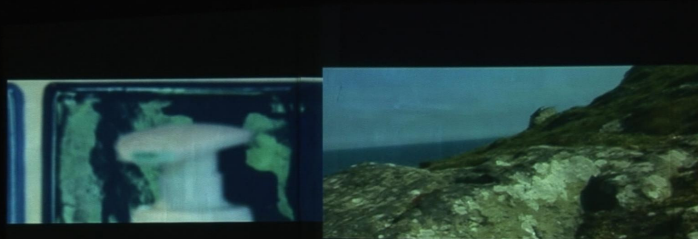
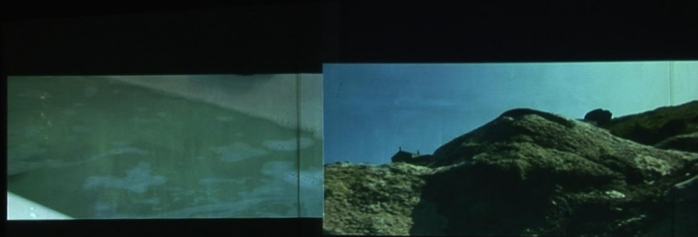
One must listen to her differently in order to hear an ‘other meaning’ which is constantly in the process of weaving itself, at the same time ceaselessly embracing words and yet casting them off to avoid becoming fixed, immobilized (Irigaray in Weedon, 1997, p. 62).

Working methodologies were challenged during the process of making *In-dust*. As collaborators we soon realized that we had to break down our existing ways of working in order to communicate together.

You can also VIEW *In-dust* on DVD (annex 2)

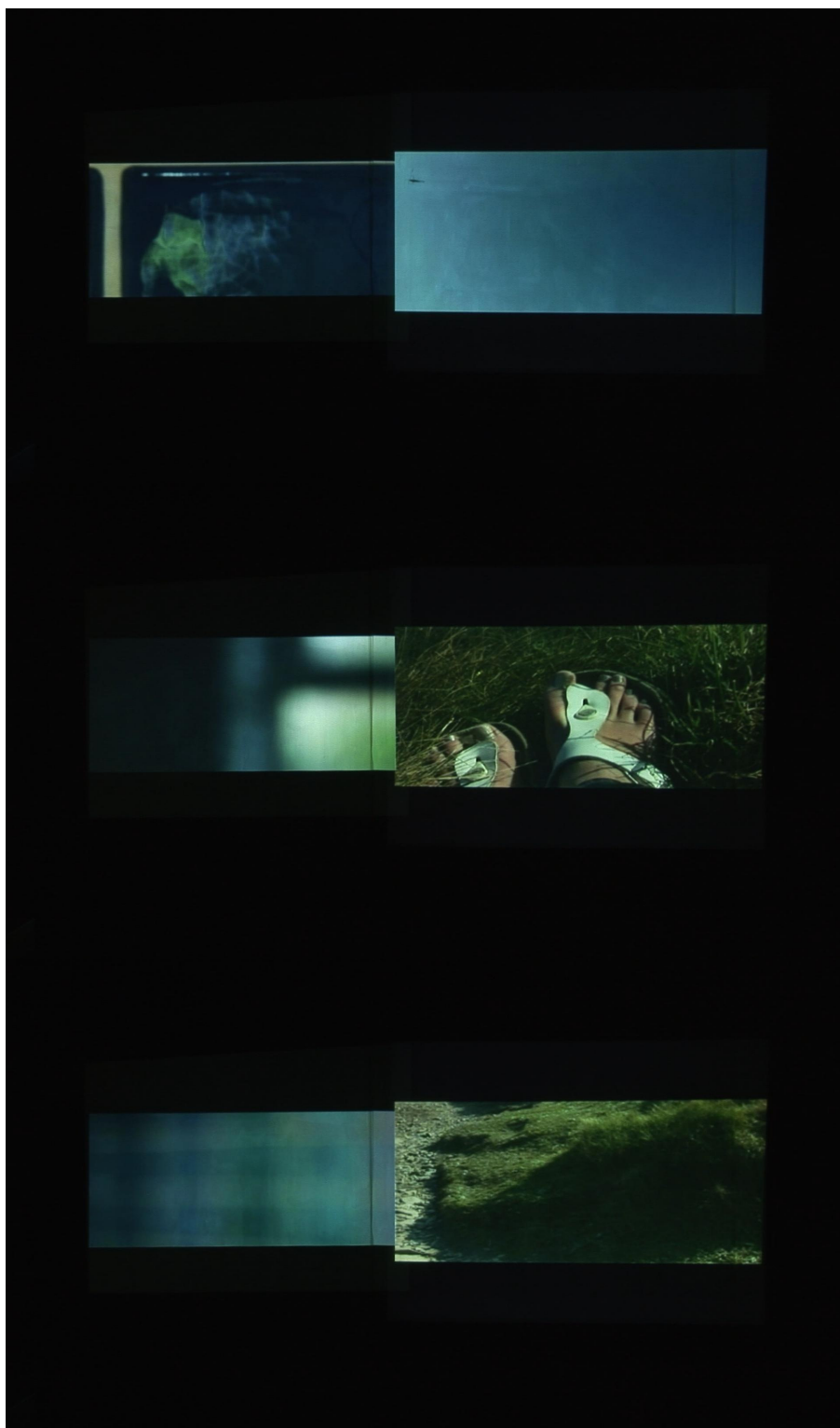
After the initial experiments and the workshop *In-dust* were completed, I decided to return to the use of fading between the live and mediated to explore the initial ideas further. This is the main purpose of the visual essays that follow.

Visual Essays---



These images form part of the visual essays. The images were projected in the theatre space from multiple projectors on to different screens. I worked with the juxtaposition of the images to create different meanings. The meaning was fluid depending on the position of the images and how the live performer (me) worked with the images.

In this sequence I concentrated on themes of blending the intimacy of indoor spaces alongside the abstract shots of the landscape. The feet represent a journey taken, a process between spaces.





The images of the doll in the bath echo the landscape imagery.

The bathroom is a sensual and relaxing space. It's also a mothering space.

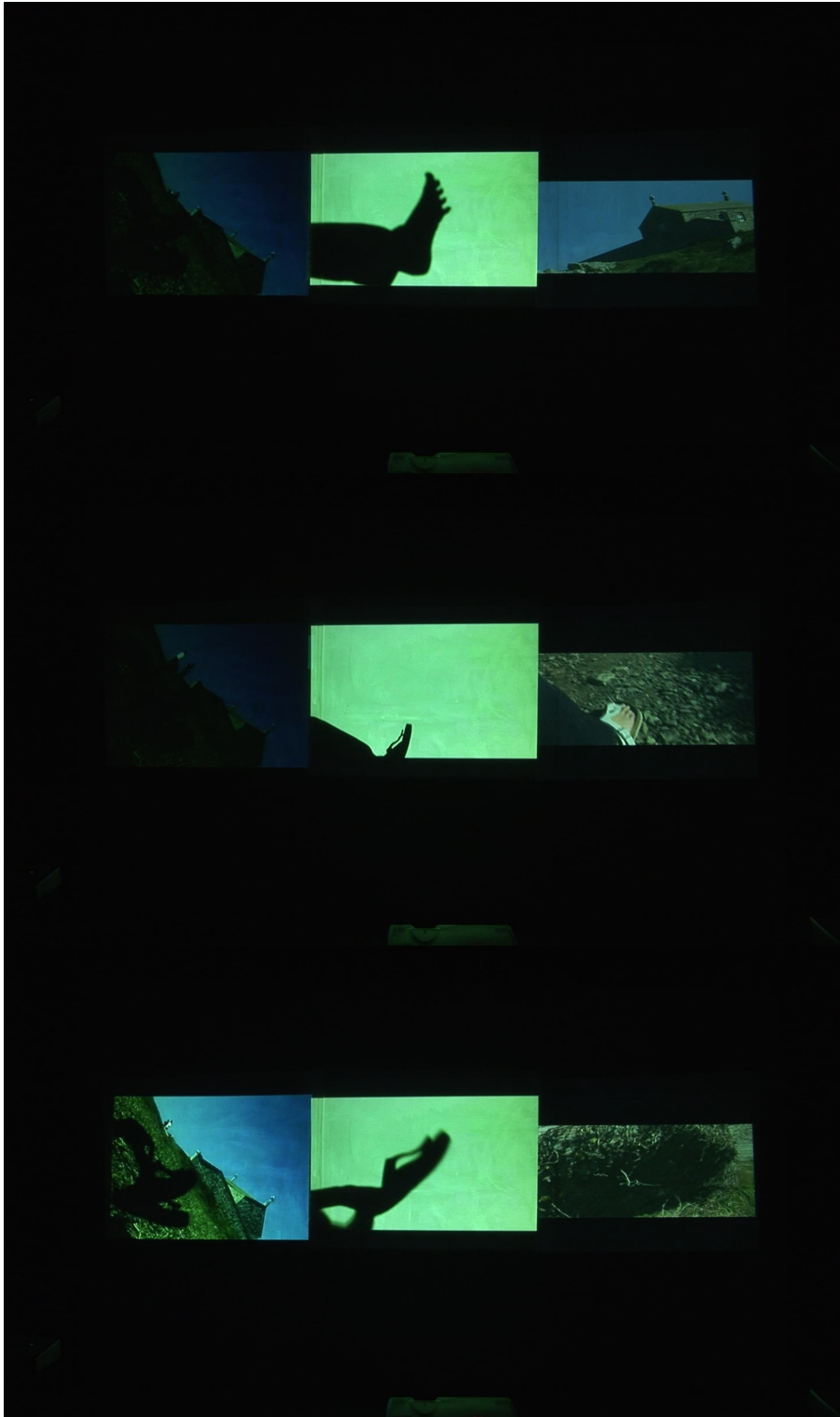
The trip to the church at the top of the hill becomes a mission over a rocky path.

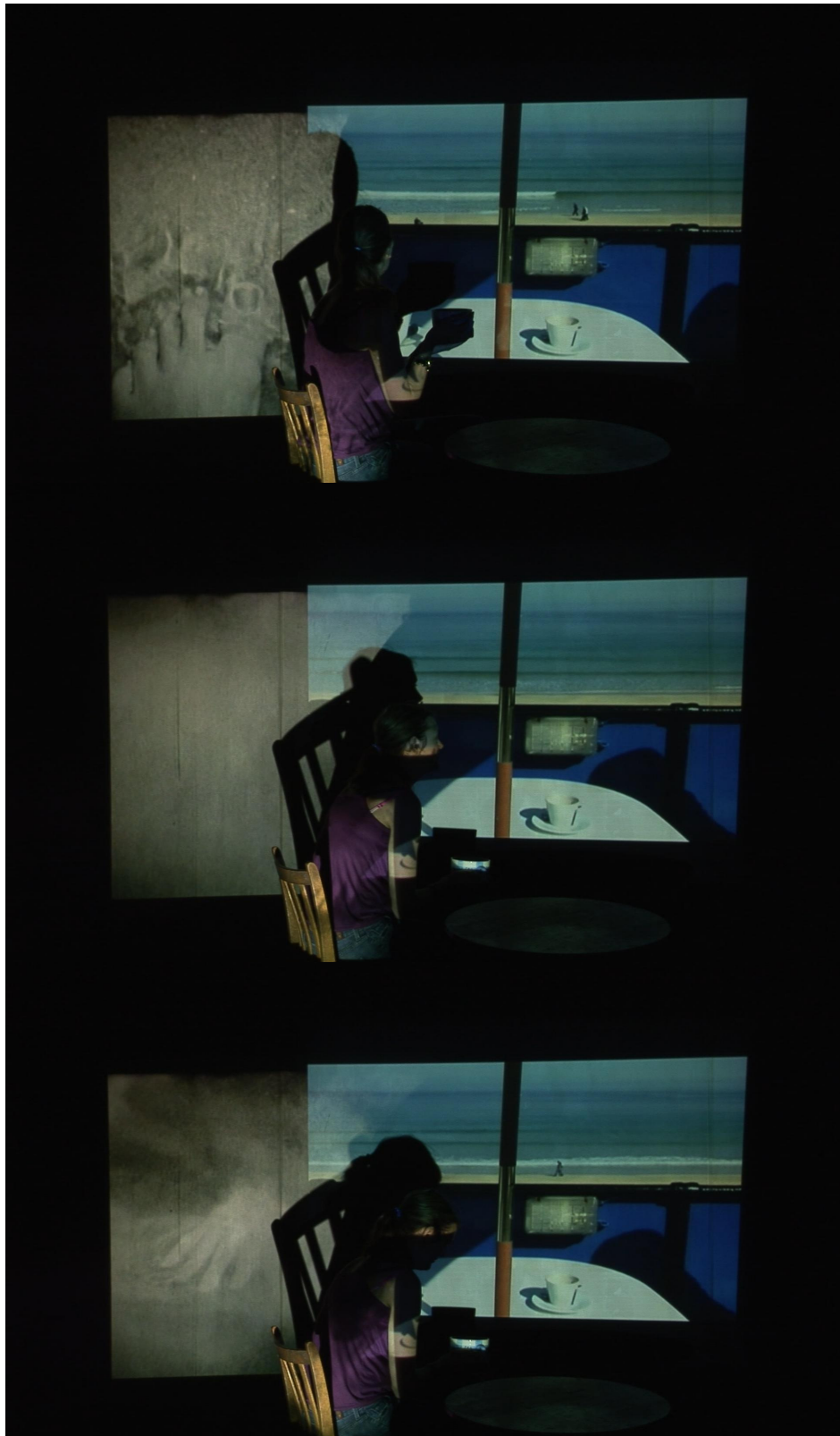
There is a clash between these spaces: between patriarchy and womanhood. But there is also a coming together through the symbols of the bath baby (although the bath baby is somewhat abandoned and left face down in the empty bath).



This stage of the visual essay process involved working with the imagery in the theatre space. I created shadows over the recorded imagery and recorded further actions to work alongside the film work.

This ongoing layering formed part of the process. It was about documenting the images, and reworking the imagery to create an ongoing process that could be changed and adapted as my working narrative developed.



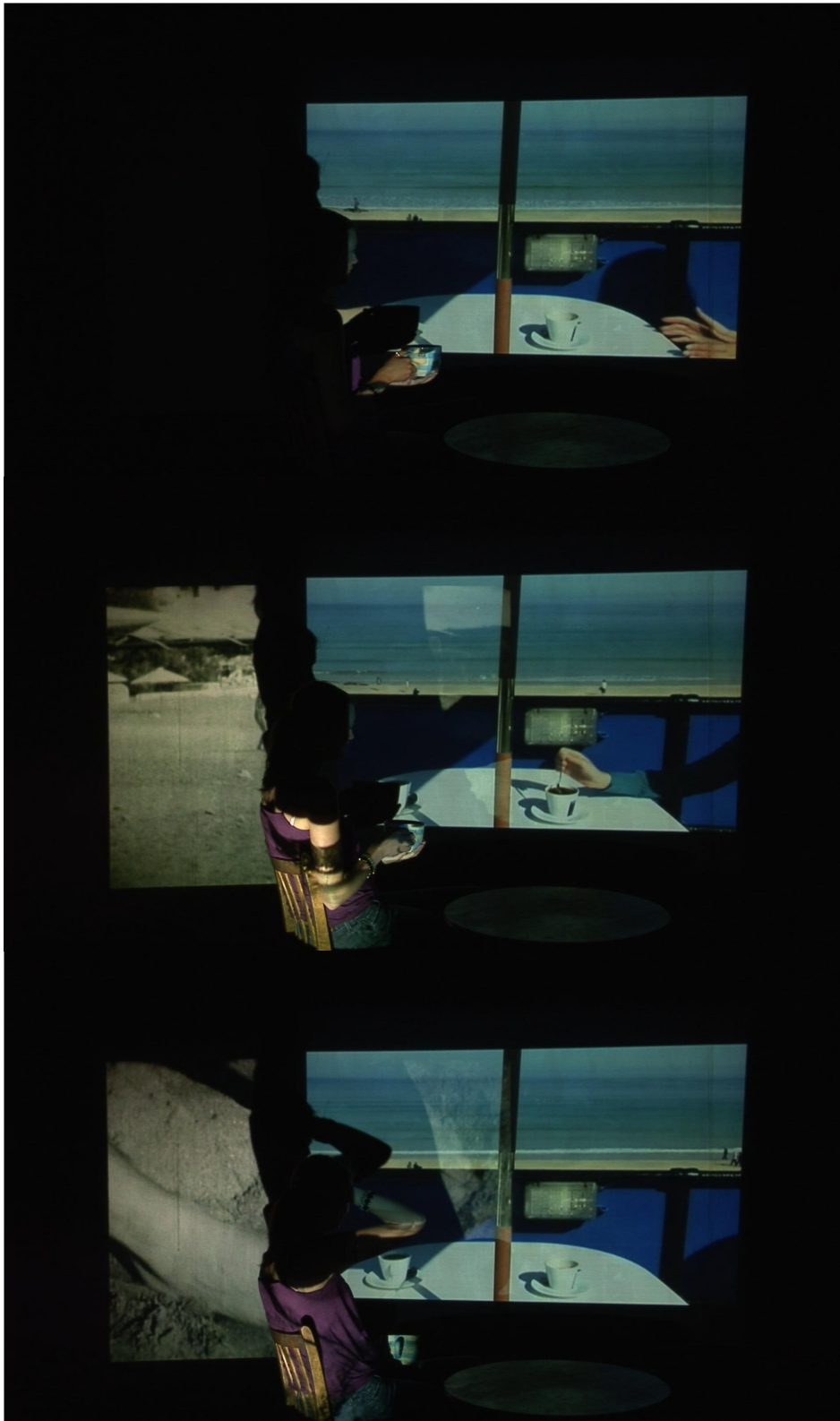


I started to work with images layered over other images. I used the space in the theatre to extend the imagery in the films, playing with absence and presence through shadow work and body abstraction.

I worked out ways of fading between the spaces; between the various filmed spaces and then between the live interaction.

It was during this stage of the process that I began to create the performance piece *Fading: Feminism Practice: Process*.





The visual essays concentrated on the projection of visual material and how the images could be presented in a way that faded from one to the next, working as part of an ongoing loop - an ongoing process to which I could add another part of my autobiographical experience. At moments in the work I interacted with the projection material, and re-recorded these moments in order to re-project them. It became important for me in the work that I could present my material as an ongoing process; yet I also wanted to present myself, embodied in that process, observing it, reflecting on it, and sharing the space, part of the process with someone else – with an experiencer. The work *Fading:Feminism Practice:Process* developed from this process and includes work produced between 2003 and 2010. It represents the ongoing process of my autobiographical practice and preoccupation with intermediality. For me this intermedial process also embodies the ‘betweenness’ of performer, creative practitioner, experiencer and researcher. I will discuss this aspect of my practice further in Section 3---

Cold coffee

blotches, skin, powder

lively piano tune

cockerel

birds chirping

cargo ship signal

Horse

A Rose

Rhyme and holding hands

+doll+

ball

Slooooow motion of Haaaare Leeaping

PING PING PING PING PING PING PING

PING PING PING PING PING

Like a raindrop.

Sequences for *Fading:Feminism Practice:Process---*

Sequence for Fading:Feminism Practice:Process.



My fa-ther sits
alone at night with
n-o lights on, his
cigarette glows in
the daaaaark. The
living room is still,
I walk by, n-o
remaaark. I tip-toe
past the master b-
e-droom where,
my mother reads
her magaziiiiines. I
hear her call
"sweet dreams",
but forget how to
dreeam. ...DRUM
DRUM DRUM...
But you say it's
time we moved in
too-ge-ther, raised
a family of our
own you and
meeeee, well that's
the waay I've
always heard it
should be, you
want to maaarry
me, we'll maaarry.
(Simon, C. 1970).

Some moments that I've haaad,
some mo-ments of pleasure.
I think about us ly-ing, lying on a beach somewhere. I think about us di-ving,
di-ving

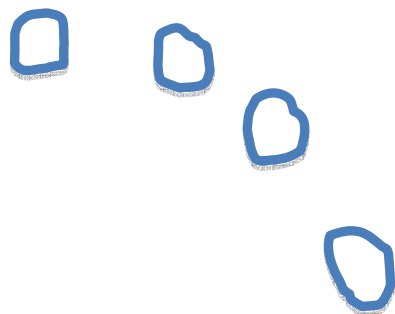
off a rock

into another moment
(Bush, K. 1993).

Sequence for Fading:Feminism Practice:Process.









These images were presented in various patterns in a performance space. I invited experiencers into the space and performed the images through a process of selecting material, fading up imagery and sound, working with a live-camera and painting imagery over the trace of the digital projection. The work was initially presented in a rather square boxed environment; the diagram plans can be found at annex 3. I became frustrated with the boxed environment however, and felt that it was too symbolic of the structures that I was interrogating in the work. Typically moving image work is screened on a flat surface, conforming to 4:3 or 16:9 dimensions. I was concerned with blending the boundaries of these images and that included the ways that they were projected. In order for my work to be experienced between it was necessary to create situations of ‘betweenness’ in the projection. I tried out various ways of doing this: breaking the image up by allowing the projection to fall between the background (acting as a screen), layering one image on top of another, including painting over the projected material. My provisional performance installation shows the images projected on to circular discs and material hung in the shape of a mollusc’s shell. This enabled me to move beyond the rigid-edged, confines of the conventional projection. My work is based on the dialogue between language and image, testimony and witness, and the fixedness of conventional projection felt restrictive to my working process.

I have suggested that the embodiment of process is key to understanding practice-as-research. For me, growth is central to the embodiment of process, which reminds me of the Deleuzian notion of ‘living’ within film. Deleuze discusses ‘living’ in the film in relation to *Man with a Movie Camera* (Vertov, 1929), in which he describes how montage “enters into the filming, in the intervals occupied by the camera-eye (the cameraman who follows, runs, enters, exits: in short, life in the film)” (1992, p. 40). Deleuze explains:

In Vertov the interval of movement is perception, the glance, the eye. But the eye is not the too-immobile human eye; it is the eye of the camera, that is an eye in matter, a perception such as it is in matter, as it extends from a point where an action begins to the limit of the reaction, as it fills the interval between the two, crossing the universe and beating in time to its intervals (1992, pp. 39-40).

Deleuze's thoughts present us with presence. In the moment of montage, the sticking moment, the point that joins the two other moments together, Deleuze offers us a presence that exists other from the before and after. It is the point that the present presence exists, when the moment before is 'Now' past and the moment to come is not yet 'Here', the moment between; this joining moment is 'Now' and 'Here', but where are we in the work? What space do we exist? And what is the meaning of this space? In some ways we can consider the 'Now' and 'Here' to be NowHere or nowhere, because as a viewer we are still waiting, we are still in anticipation of the next moment. We are in a liminal space that is open to interpretation; this interval in film, the montage between moments, exists as a space that is not easily defined. It could be a space from before or a space that is not yet, and because of this liminality we can explore the possibilities this offers us.

When I consider the point of living in the film; living in one's work, I at once question my own sense, my own space, and how I am living. I consider a body of work as a collection of my efforts, a collection of matter that is equal to a whole, equal to a completeness of sorts. This body of work might be something I have put myself into. What does my body of work represent? Is it a process of stages? Can my body of work really live as it *is*? Or does it simply live as it appears to be? To understand the difference between *appearing* to be and *actually* being, I turn to Vivian Sobchack and

her discussion about the way we live as ourselves, the relationship we have with our bodies and how we present our bodies to the world. This is relevant to my work because as part of my process I have moved from presenting fractions of my body/self within the recorded medium of film or video, to exploring the body in my work through re-recording and re-projecting, as well as incorporating the physical body in a live space that participates in the body of recorded and live work.

Sobchack uses the terms “home”, “house” and “prison-house” (2004, p. 184) to explain the relationships one has with one’s body. She explains that the way we consider the body depends upon whether we live “as or in ourselves”. Sobchack explains how

[b]oth empirically and philosophically our bodies are the essential *premises* of our being in the world. Metaphorically, we might think of our bodies in an objectivated way as that part of ourselves that stands substantially as our “home” – that is, as a place that protects us and is familiar and intimately responsive to our intentions and desires: and where our consciousness “hangs its hat,” (2004, pp. 182-3).

If one lives *as* oneself then one’s physical presence is oneself; if one lives *in* oneself, then this implies that one’s physical presence is not actually oneself, but merely an impression, or an appearance of oneself. The body is being used as a resource for the existing self rather than being the existing self. If our body is our “prison-house” according to Sobchack, “it is the reified and alien place that grounds us in negativity and denies us access to the world in an infelicitious condition of constraint and discipline, that locks us up in a room that everyone else regards as ours but that we understand as really belonging to ‘others.’” (2004, p. 184). Sobchack goes on to comment that many of us are concerned with the physical exteriority of our bodies,

and the way that we appear on the outside can be just an impression of how we want to be, or how we want to appear. How we actually are inside our bodies, our state of mind, our actual presence, and not just our physical appearance, may be quite different. Baudrillard insists:

Everyone seeks their *look*. Since it is no longer possible to base any claim on one's own existence, there is nothing for it but to perform an *appearing act* without concerning oneself with *being* – or even with *being seen*. So it is not: I exist, I am here! But rather: I am visible, I am an image – look! Look! This is not even narcissism, merely an extraversion without depth, a sort of self-promoting ingenuousness whereby everyone becomes the manager of their own appearance (Baudrillard in Sobchack, 2004, p. 181).

Baudrillard's comments take into account the way that we have become absorbed in a world of images, that bodies themselves form part of the objects that we see imaged around us. Sobchack's thoughts about living *as* a body or living *in* a body depend then whether we see ourselves objectively or subjectively, and this is complicated by the media and image saturated world that we are currently living in. This comment is particularly useful if we look again at the work *Men in the Wall*, the presence of the performers' bodies was brought into question; when we as viewers shared the pseudo real 3-D space with the bodies we question our own physicality, we question how the performers appear to us, and perhaps how we appear in the space; ultimately we look at our own relationship with our bodies in the space.

I will now look at how we can connect Sobchack's thoughts about body and being to the notion of intermediality as *being*, compared with *appearance*.

Within intermedial practice there is a sense of 'being' through process. So, how far can we go to interrogate the assertion that intermediality is *actually* being, whereas interdisciplinarity and multimediality *appear* to be?

If we look at the examples provided to us in Gieseckam's text, in the work of artists such as Forkbeard Fantasy, The Builders Association and Robert Lepage, and we consider the theoretical ideas of Spielmann, Chapple and Kattenbelt, intermedial work has within its fundamental 'being' the notions of collision and remediation, blending and blurring, overlapping and crossing that ultimately become a *being* of work, *the* work, the work as a *whole*. On the other hand, multi- and interdisciplinarity are about fixed borders, separations, controlled disciplines, areas working within already understood and existing frameworks. If disciplines are put together to form one work, they merely *appear* to be one work, and separations remain because the work has not been considered intermedially through idea and process. I will explain further.

Although we can start as practitioners from a particular disciplined perspective, when it comes to collaboration, a breaking down of this perspective and discipline is required, and a cross-disciplinary attitude to discourse and terminology enables a new set of pragmatic tools to provide new creative and discursive languages. If we approach collaboration from a platform that is too rooted, we sometimes need to dig up the roots in order to move in new directions, rather like a plant that has outgrown its pot.

This takes us to how the work is formed and in-formed: the product cannot exist intermedially if the process has not been an intermedial one. Intermedial work exists both as and within a framework of process and exhibition, and through form and in-formation it becomes one work, existing as one life. It inhabits architectural space as a mollusc lives within its house space. This does not abolish boundaries between media

but it does suggest that, for working practices, the project/object should be conceived, worked through and processed in synthesis, and that this will require a creative and discursive understanding between collaborators. The space of medial confusion in which intermediality can be positioned gives collaborators the opportunity to develop ways of working by creating new languages and methodological processes.

I would like to suggest that this approach can also go some way to describe intermedial practices, in particular the process and how the work is constructed. I would like to interrogate how intermediality might *actually* be, whereas interdisciplinarity and multimediality might only *appear* to be. The metaphorical image of the mollusc or snail's shell can be connected to Sobchack's ideas about the body, and how we live in or as our body. The image is one that has inspired my working methodology – the body of the work must 'exist'. Is it an intermedial practice or does it claim to be? Are we living as a snail or are we living in the shell?

The metaphor of the mollusc is not only useful in understanding conceptually the notion of self and body, but also in terms of recognising a processural trace. The trace of the mollusc metaphorically speaks of the practitioner and the process. The evidence that remains of the process speaks of a journey that is travelled through practical and theoretical experiences. The snail mollusc can never be without its trace, it is always a part of it and always connected to it. The journey of the snail can be traced in the same way that the process of the art always remains, as a palimpsest on canvas, through art history books, through heritage and learned processes, and as a metaphorical trace in cultural references, discourses and thought. It is the notion of the trace that separates intermediality from interdisciplinarity and multimediality. The idea that media are remediated and consumed within other media speaks of a body that feeds and reproduces. The trace of that medium remains within its new space, its new

being, rather like genetics in a body, the trace reveals its make up, it reveals its look, it provides layers of pasts, presents and possible futures. Interdisciplinarity may operate between disciplines and it too may share the liminal space, the possibilities of the gap, but by definition, we accept a discipline's set structure, specific rules, particular boundaries and working methodologies. The presentation of my work has been transformed into the embodied form of the mollusc, rather than working within the boxed form from my previous experiments (images of this mollusc form can be found at annex 3).

As was noted in the example of *Men in the Wall*, and in respect of other works that cross their disciplinary boundaries, the moving image within the gallery space operates as a visual trace. The visual movement, it can be argued, is always in the process of 'disappearing', just as canvas is painted over, the film and video image degrades and disappears between frames.

The processes of appearance and disappearance that operate within the world of remediation are very complex. Philip Auslander first pointed to the fact that not only performance but also mediated work are live and therefore subject to disappearance. Thus he showed that '[b]oth live performance and the performance of mediatization are predicated on disappearance, the televisual image is produced by an ongoing process in which scan lines replace one another and is always as absent as it is present; the use of recordings causes them to degenerate' (Giannachi, 2004, pp. 5-6).

Auslander suggests that through remediation there is always a trace of the process; this interrogates the notion of the original and the authentic, the trace questions notions of power and authority, and of the real and not real. The process is itself a journey embodied in the work. In this way, the gallery of work, the home that houses and protects the body of work is on a metaphorical journey as it becomes part

of the work and part of the remediating process. Rather like the gallery that houses the body of work, the snail cannot operate without the integration of its protective shell, a part of the snail that forms its body. If it was detached from the shell it would not survive, it works with all its parts to work as a whole, and behind itself, it leaves a trace of itself, disappearing, but still connected to the trace. How many artworks would survive without the support of the protective gallery, where would they exist? I propose that the gallery space can be considered as a hyperspace (like Kattenbelt's theatre is a hypermedium), which can house all possibilities. It is a space whose purpose is defined only by what it contains. Within the empty shell of the gallery there exists a palpable space that holds traces of all the work that has been presented within it, the work that presently exists, and the potentiality of the work that is not yet. The gallery space is the liminal space for the existence of intermedial work. I consider these thoughts further in section 3, in my discussion of the mollusc metaphor, and how my working processes can be experienced (through the trace) in the artefact of the work and disseminated through processes of intermediality.

I have discussed how the work has developed from explorations about the fade, and I have identified the fade as productive of betweenness, which expresses the experience of intermediality. I have explored how intermediality can be discussed and I have looked at the work *Men in the Wall* as an example of work that perhaps challenges performance space and shifts the discussion of intermediality from the theatre and performance space into the exhibition space of the gallery. The work has included my processes from the workshop experiments, *In-dust*, and the visual essays, to my ongoing project that I have called *Fading:Feminism Practice:Process*. I have explained how embodiment is particularly relevant as part of my practice and I have discussed this in connection with Sobchack's theories of the body. I would now like to

discuss this work in relation to feminist theory and philosophical inspiration, and how my work as a woman is central to the discussion. The work I present is autobiographical therefore it seems appropriate to discuss how feminist approaches contribute to both my theoretical and practical work.

SECTION 2: Fading---Feminism--- The Practice in Context---

We have seen how the fade as a tool can be used as a physical shift between space, and how the fade can be used effectively and affectively in our work. In this chapter I would like to consider how the fade can be applied theoretically, and the theoretical approach I will take is from a feminist perspective and I will discuss this in relation to my own practice. Heddon notes that:

The relationship between marginalised subjects and the appeal of autobiographical performance is not co-incidental.

Autobiographical performances can capitalise on theatre's unique temporality, its here and nowness, and on its ability to respond to and engage with the present, while always keeping an eye on the future (Heddon, 2008, p. 2).

This comment acknowledges that many artists choose to present themselves in their artwork by means of a political tool. Through art we can present ourselves, and our opinions. However, in presenting our position to the world, as Heddon's quote suggests, what we present is in a state of change; whilst engaging with the present situation we are always at once already looking to the future. This state of expression, presented in our practice, reminds us of fading. To a certain extent, and as Heddon acknowledges in the introduction to her book *autobiography and performance*, all work is autobiographical. An element of the personal is part of the production; because of this it is important to explain why I have drawn attention to the notion of autobiography in my work. Within the practical work I use moments of my life that could be seen as autobiographical: the emotional elements of particular journeys are present in the images, and the presence of my children, family, friends and me highlights the personal as well as the emotional process present in the work. The work

aims to acknowledge that many elements of my emotional, theoretical, practical and learning life make up the processes of my work. The fading element becomes apparent when I consider how I grow and develop my process; presenting the present, with traces of the past, and with one eye on the future. It is the betweenness of the fade, as previously discussed, that acknowledges the liminality of the moment. A moment that is referring back, present – but not-yet, and simultaneously moving towards the future.

The Autobiographical Content---

I have worked as a film/video artist and academic for the whole duration of the time that I have also been a mother. Being a mother so often appears in my visual work and I constantly question whether that is something that I should be bothered about. When mothers leave their children for work, especially mothers with very young children, they are caught up in a balancing act, between the working/professional self and the mother role. This balance between my self invariably feels out of kilter, I very rarely feel as if I have got my self right. I often feel as if I am fading between a past, a present and a future. The mother in me - and that's an interesting expression because the mother in me also refers to the trace of my mother in my body - is constantly moving between these states of being. "Chodorow argues that mothering involves a woman in a double identification, with her mother and with her child, in which she repeats her own mother-child history" (Weedon, 1997, p. 56). Weedon continues to explain how Chodorow explores identity from a psychoanalytical approach that explores the pre-Oedipal stage and the mother and daughter relationship and how this is different from Lacan and Freud who form their discussions about identity on the Oedipus and castration theories.

There is an exploration of myself in my work; I present images that reveal often very personal moments in my life, the autobiographical element is about more than just the contents of my life, it is also about the structure of transience and the flux of being a woman. How do I want to be seen? When and by whom? The presentation of my work represents the fading process, that as a working mother, I experience in my daily life. This fading process is my politics; my feminism *is* fading. Although as I have expressed earlier in this project, this fading is not a diminishing, it is not about one or the other but the possibilities of many; it is a constant renegotiation between self and experience.

Cologni identifies this renegotiation in her own performance work:

A performance is not based on rehearsing a fixed script, but is fluid and depends on a number of factors including: the kind of context and audience; the artist's lived experience between restaging performances; and the way the artist's body remembers the previous performance (Cologni, 2010, p 102).

The constant renegotiation and the possibility of multiplicity are also evident in Irigaray's discussion about sexual desire and the construction of language. If we explore psychoanalytical ideas that language is constructed through desire, and desire is explored through sexuality, then language and sexuality are linked together. Irigaray explores this and explains how women are constantly in touch with themselves through language and sexuality. "A woman 'touches herself' constantly without anyone being able to forbid her to do so, for her sex is composed of two lips which embrace continually..." (Irigaray in Weedon, 1997, p. 61). Irigaray's heterogeneous approach "argues for an integral relationship between sexuality and language. In her view, female sexual pleasure is fundamentally autoerotic and plural." (Weedon, 1997, p. 61) Irigaray argues that the otherness of female sexuality has been repressed by the

phallogentric patriarchal order, and defined in Freudian terms as a lack. Irigaray suggests that female sexuality is not about lack but fundamentally other to male sexuality, other because of the possibilities of plurality, where male sexuality is concentrated on the penis; women's sexual pleasure has the possibility of multiplicity (Weedon, 1997, p. 61). Irigaray draws connections between sexuality and language through the notion of desire, "just as women's libido is other to men's so women's language is necessarily distinct from male language" (Weedon, 1997, p. 61). Weedon explains that for Irigaray women's language is non-linear and incomprehensible to male language. It doesn't fit in to the patriarchal order, the dominant language, and because of this women will always be separate to the dominant order. Unless women repress their true femaleness they can have no access to the symbolic order (1997, p. 62).

Weedon acknowledges that this approach makes sexuality the basis for women's language and, politically, this is in danger of reducing women to a version of their sexuality. However, Irigaray's position is to identify that male and female are different, and to offer a theory of female rather than a theory of feminine (that could be male or female, rather like Freud's bisexuality) (1997, p. 61).

As a practitioner and researcher I often ask if it is all right to make my work so much about my life as a woman and mother; my concerns are about how much and what sort of material I should explore or reveal, conscious not to essentialise my work and myself. Presenting the personal as political has been a strategy used by second wave feminists, principally in the 1970s and 1980s. Artists such as Carolee Schneemann and Judy Chicago explored feminist issues from a very personal (Schneemann's, *Interior Scroll* [1975]) and what could be seen as very female (Chicago's *Dinner Party* [1979]) spaces. By acknowledging these spaces the artists

were able to represent themselves and other women and to give women the recognition that they have often been denied.

The task of autobiographical performances that engage with explicitly political remits is threefold: (i) to use personal experience in order to render visible oppression and inequality; (ii) to render simultaneously such experiences historically contingent (and therefore possible to change); (iii) to deny any simple referentiality between a life and its representation while acknowledging that representation is itself a discursive technology (Heddon, 2008, p. 31).

Heddon goes on to talk about performances by mct, Bobby Baker and Tim Miller; she discusses mct in terms of “‘becoming’ and ‘being’ a lesbian; Bobby Baker (whoever she is) plays in-between herself and a persona; while Tim Miller works on that in-between space that blurs fact and fiction, moving between past and future” (2008, p. 31).

In her essay, ‘The Politics of the Personal: Autobiography in Performance’, Heddon discusses how the representation of the personal in politics was principally from a feminist approach; however, she explains that perhaps this is now vastly different and she uses three off-off Broadway shows as her examples:

Confronted with *Bubbe Meises*, *Pretty Fire* and *Corn Bread and Feta Cheese*, one cannot help but think that what was initially intended as a radical, challenging and varied practice, in terms of content, form and purpose, has been appropriated and adapted for a different context, with very different aims and outcomes (Heddon, 2007, p. 139).

Heddon explains how autobiographical, one-woman shows can be seen today in different spaces from those in which they may have been presented thirty years ago.

Now the shows so often explore the range of the performer's technique and skills whilst the personal/political element is explored in simplistic and derivative ways:

The 'goal' that the performances strive towards is that of everything working out, a personal perspective that typically returns us to the *status quo* via a clichéd 'humanism'. We are not encouraged to think beyond the theatrical experience (2007, p. 138).

Heddon acknowledges that the three shows were situated for an audience off-Broadway and, because of that the format is likely to be different from those that would have been presented on the experimental scene. Heddon refers to a trip to New York in 2004:

I talk to a number of performance artists and programmers of experimental spaces and am perplexed to learn that 'it's not really happening anymore', that 'it blossomed with identity politics in the 80s and reached its peak in the 90s', that in the 1970s it was a popular mode of performance for economic reasons, but the situation has changed somewhat now and people are turning more to collaborative performance' (2007, p. 136).

I am aware of the challenges of making new autobiographical work in the context of this feminist heritage and therefore I am looking to present my politics in alternative forms. As a practitioner, it has been important for me to question the environment that I am working in. What Heddon acknowledges in the contemporary landscape also has a bearing on my own practice. Increasingly it has been necessary for me to move beyond the artisanal, individualistic approach to making work, and to collaborate with other practitioners. This has been because of the need, or rather the desire, to create the work using various disciplines. I suggest that the intermedial space is an environment

that encourages collaboration, but also demands a rethinking of the way that we train/learn in our discipline areas. My practical journey through this project has involved understanding and learning other disciplines' ways of communicating. This has required explaining my metaphorical approaches and putting other people's metaphors into a working methodology for my own practice. This form of communication has led me to interrogate the formal structures of language, but also to question the conceptual frameworks for practice and discipline expertise. The in-between space that I have referred to as the intermedial space has offered an alternative framework to position my ideas and interrogate the practice of collaboration and autobiographical practice.

Re-presenting Personal---

As part of my own working process I am always questioning the representation of the personal in the work. How do I want to reveal this moment, or that event, or a particular feeling, and what is the purpose? In the late 1980s performance practice undeniably became more self-reflexive in the *re*-presentation of the 'I' (Heddon, 2007, p. 135). Work was often layered, and fragmented, blurring boundaries between fact and fiction, and discussing identity politics rather than essentialising. The performer, Bobby Baker, started out from a fine-art background; Baker mixed media and crossed genres interrogating traditional boundaries between art forms. In the first chapter I discussed Liz Aggiss and Billy Cowie, and how they moved from the black-box space of the theatre to the white-box space of the art gallery. In opposition, Baker explored painting - traditionally housed in the white-box space - before interrogating the discipline spaces through performance. Aston and Harris comment that Baker's entrance into the "field of performance from the direction of fine art is illuminating in

exploring what is particular to her practice and to her process” (2008, p. 21). And Baker herself notes that her lack of knowledge about performance studies and her approach to it from a different discipline was very freeing and enabling (2008, p. 22).

Cologni finds alternative freeing devices. Working within the area of performance art, she acknowledges the freedom of reproducing the work and how the reproduction is not fixed by a script. Also for her, factors such as the performers lived experience since the last staging, has an impact on the unfixed nature of the work. Cologni’s recurring strategy is to identify conceptual parameters in the work and then work in a metalinguistic fashion to overturn the conceptual system, she says

[t]his body of work is based on my belief that memory relates to the present of its becoming, in contrast with the early Bergsonian differentiation between memory and perception based on the assumption that the former is linked to the past (representation) and the latter to the present (action) (as in Deleuzian scholar, Guerlac’s latest book – Guerlac, 2006). Memory thus relates to perception dynamics and has an important role in processing information (Cologni, 2010, p. 102).

Cologni’s suggestion is that memory appears to us in the present because it is the action of remembering that makes the memory appear. In this respect remembering is part of the action of process, and that process occurs presently. This is interesting with regard to the feminist process because in the past women practitioners have been under represented. There is a void in women’s practice. However, Cologni’s thoughts allow us to bring the past and memory into the present and to begin the process of filling that void, perhaps making the invisible now visible:

Phelan discusses the contradiction between visibility and invisibility in relation to identity politics and psychoanalytical deconstruction. Phelan suggests that identity

politics encourages the making visible of the unrepresented; whereas, she acknowledges the advantages to remaining “unmarked” (1996, p. 6):

Visibility is a trap (“In this matter of the visible, everything is a trap”: Lacan, *Four Fundamental Concepts*: 93); it summons surveillance and the law; it provokes voyeurism, fetishism, the colonialist/imperial appetite for possession. Yet it retains a certain political appeal. Visibility politics have practical consequences; a line can be drawn between a practice (getting someone seen or read) and a theory (if you are seen it is harder for “them” to ignore you, to construct a punitive canon); the two can be reproductive (1996, pp. 6-7).

Phelan acknowledges the complexities between the visible and what she calls the unmarked; she states that “a much more nuanced relationship to the power of visibility needs to be pursued...” (1996, p. 7).

It is interesting that Phelan discusses this in terms of a practice and a theory. In the practice of getting seen, it is harder theoretically for “them” to ignore you. I am curious about how this relates to the notion of practice as research, how the practice is the theory. How the practice of getting seen is also the theory of getting seen, and if we consider Heddon’s comments: the practice and theory of getting seen will also have something to do with the spaces where it takes place. The practice is likely to change depending on the ‘goals’ that may be dictated by the performer, space, narrative or technology.

Re-presenting Image---

Perhaps an artist well used to finding strategies to be ‘seen’ is Maya Deren. Deren worked as a filmmaker starting in the 1940s as part of the American *avant-garde*. Deren’s work is discussed by P. Adams Sitney in his book, *Visionary Film* and

by Maria Pramaggiore in terms of its exploration of form and content. Deren practised making the camera dance and produced what became known as Dance Films. She used the camera to explore concepts of time and space; her work often depicts the crossing of physical and temporal boundaries by the use of montage in a way that was sophisticated at the time. Deren also became the master of her own image, appearing in her work and her publicity material. Pramaggiore notes how Deren used her image as an important tool in her filmmaking both promotionally and as a political practice (1997, p. 19). Pramaggiore discusses the “well known frame enlargement from *Meshes of the Afternoon*, a shot which has become an icon and visual mantra for aficionados of *Avant Garde* film.” (1997, p. 19). Deren stands at a window looking out. Her image is caught between the inside and the outside. As the outside is reflected in the glass, Deren is caught in between, in contemplation with her hands up against the glass acting as a barrier. This image, the contemplation, the hands-up ‘I’ve been caught’ gesture is a visual inspiration for my ongoing discussion.

Deren used this image to represent herself in the publication *The Legend of Maya Deren*, and Mellencamp explains how “Deren knew about the gap between the real and the appearance, the performer and the filmmaker, women and woman, the contradictions to which women are held.” (Mellencamp in Pramaggiore, 1997, pp. 21-22). Deren was very conscious about the effect her image would have and used it knowing the ideological implications.

The areas of filmmaker, performer and auteur are blurred; she refers to her attendance at her film screenings as performances (1997, p. 36). Deren clearly understands how her image as a woman can be used for marketing her work and how, through, this she can make her political message. The image of Deren has become a signifier for *avant-garde* film and Pramaggiore questions whether “Deren could have

secured recognition for non-commercial filmmaking if she had not exploited her public's desire for a particular kind of star one whose glamorous exoticism was matched by her bohemian lifestyle and her ambition" (1997, p. 25).

Aston and Harris make a contrasting observation about the performer's public image in regards to Bobby Baker's work. Baker's high profile means that her work gets seen by a much larger public than is perhaps the norm for this type of non-commercial performance. Baker explores political feminist issues but in a way that offers an audience many points of access, making her work inclusive and desirable. "Her 'endearing' persona [then] is deployed ironically to persuade the audience to question social and political assumptions about social roles and identity categories but the 'discursive' is explored through the local, the specific and the material" (2008, p. 25). The public can identify with Baker: she takes the everyday object, examples that we can recognise, and she makes or reveals them to be political. Unlike Baker's, Deren's work often presents less ordinary spaces, dream-like spaces that question consciousness. And although both artists use symbolism as a means of representing their politics, they are both presenting a different time, a different space – literally, materially and politically (Deren's work appears at the end of the First-Wave of feminism, whereas Baker's began in the Second-Wave).

Deren's work can also be seen to play with the nuances between the visible and the unmarked. Pramaggiore in her essay 'Seeing Double(s): Reading Deren Bisexually' comments how

Deren's self-representation trilogy (*Meshes, At Land and Ritual*) encourages a bisexual reading practice. Her films depict conflicted women in liminal states who refuse to be defined in relation to men or women... Furthermore, the excessively watched, obsessively watching protagonists in the films repeatedly confound same and other, or, in the terminology of psychoanalytic film theory, the

pleasures of ego idealization (narcissism) and libidinal investment (scopophilia) (2001, pp. 242-243).

Pramaggiore suggests that this confounding of identification and desire forms the basis for the pleasure of reading bisexually (2001, p. 243). This blurring of the traditional boundaries of same and other means that the fixing of identification and desire becomes blurred, and that the subject, therefore, is a liminal subject that cannot be identified or desired in the traditional way. Pramaggiore at this point chooses to position Deren's films in a between or liminal space, in terms of gender and sexual identity, as the bisexual space. Pramaggiore sees this liminal space as a useful point for discussing sexual and gender politics.

Deren emphasises the triangular relations of self, other, and self-image in *Meshes*. I argue that the film depicts the inseparable and simultaneous nature of the search for an other *and* a self. Deren's quest for self-representation refuses a coupled resolution, enmeshes identification and desire, and rejects linear narrative (2001, p. 245).

Within Deren's work the presence of the other appears and disappears; at the same time Deren's appearance shifts between various states of consciousness.

Beyond the woman discovering various incarnations of herself, objects inexplicably change form. At one point a key turns into a knife; later, the knife turns back into a key. At other moments, things suddenly disappear. After reaching down to the pavement to pick up a flower, Deren's arm vanishes. After she spies a black-hooded figure on a path, the phantom fades from view. Finally, each time Deren reenters a space she has previously traversed, something is inscrutably altered (Fischer, 2001, p. 189).

We could read the meanings from the symbols in a traditional way, using semiotics and film analysis to develop a meaning from Deren's work. The key and the flower could be seen as sexual symbols, and the mirror appearing in place of a face on the robed character, could be a representation of identity, as part of Lacan's mirror phase. However to simply discuss Deren's work in this way leads us back to discussing the space in terms of a traditional and patriarchal system.

Re-writing Deren---

I would like to suggest that Deren's work is about exploring the structure and form of film through exploring the structures of a patriarchal language and space. Her work contemplates the female space both within the content of her work and within the structure of how she presents her ideas.

Meshes of the Afternoon has a repetitive rhythm that blurs the dream space and the 'reality' film space; we witness shots that are juxtaposed in a way that separates us from the space. When Deren appears to wake from her dream we are offered a fragile moment of presence. However, this is brief as we realise that we are still within an 'other' space: we and Deren are constantly shifting between the other and the same (as discussed above according to Pramaggiore).

Furthermore, Deren's unusual visual composition does not allow the viewer to find a conventionally fixed position within the film. Deren's use of a fracturing mirror could also be read as a distancing or a reflexive device between the viewer and the subject. We are aware that Deren is participating in another layer, yet the space that she operates in is unclear; because of the repeating imagery and the heavy use of symbols we are not sure if we are witnessing Deren's conscious or subconscious space.

It is difficult to move away from analysing Deren's film in a conventional critical reading (something Deren would problematise in terms of critique and creativity). But it is not a conventional academic reading I wish to offer here. Instead, I would like to suggest that Deren herself is expressing in her work the complexities of the woman in film, the use of a female subject, and I would like to suggest that *Meshes of the Afternoon* is like a daydream about space and sexuality. She chases the others from her space. What is interesting about Deren's work is that she doesn't define the space, she discusses it, and she does this in the content of the work and through the form and structure in which she presents it. This form is a cyclic or spiral narrative that repeats images and themes from varied positions. It evokes a sense of searching, yet knowing, a shifting of the real and the dream spaces.

In her notebooks Maya Deren considers the difference between a circle and a spiral. She acknowledges that a spiral recedes from the centre and must take into consideration both movement and time, whereas the circle can be defined only in terms of space (Deren, 1980, p. 28). The fluidity and to-ing and fro-ing of the spiral can be seen as a receding and increasing image; it is somewhat between spaces as it projects and introjects. Deren uses this image because it enables her to consider time and space in ways that are not linear and not defined by existing time/space concepts. The spiral can access moments 'between', and could represent moments of past, present and future as part of our working processes, and offer ideas about how feminist issues such as time and space can be explored. It may also offer the nuance between the visible and the unmarked, which is important to Phelan's discussion. And it highlights the themes of memory and how, through the action of remembering, we can bring the past into the present, which is important in Cologni's work. Pramaggiore explains how,

[t]he bisexual aesthetic of *meshes* grows out of the thematic rejection of a coupled conclusion, the conflation of various

similarities and differences, and the recursive temporal structure. Deren refuses to construct an identity for her protagonist that is based on a relationship to an other...The dreamer's fluid relation to space, time and otherness refuses to admit a number of binary and hierarchical distinctions, not least of which is monosexuality (2001, p. 247).

Deren uses her filmmaking as a form of writing her ideas; her notebooks are evidence of a very structured, often formulaic and methodical approach to thinking and making. However, within this formula her work offers many possibilities and alternative readings. Her mesh of critical and practical thinking exposes an intellectual framework, yet her practical work often reveals emotion, play and instinct. This can be seen in her explorations of montage, her camera-play of angles and compositions, and the movement and dance of her work. Deren's filmmaking reminds me of the Cixousian approach to *écriture féminine*. Cixous writes both theoretical and literary texts but as McQuillan suggests:

[i]t would not be difficult to construct an argument which proposed that Hélène Cixous' theoretical writing was the most literary aspect of her output, given its fundamental disruption of the philosophical and theoretical tradition to which it speaks – citing sexual difference as the generative principle, and ultimate undoing, of all and every philosophy (2002, p. 3).

Cixous's approach to writing can be compared with the notion of practice as research; the way that she delivers her words is in dialogue between herself and the practice of writing. McQuillan explains how *écriture féminine* is not 'women's writing', that it can not be reduced to a matter of theme.

The work of *écriture féminine* does not seek to privilege woman where she has previously been excluded but by working through

the inheritance of writing seeks to turn around that inheritance in order to position the text as an opening where it would be possible to enter into a manner of signification in which the categories of sexual difference, as they have been previously determined, would no longer be applicable (2002, p. 46).

Cixous advances the case for bisexuality as a plurality that enables masculinity and femininity to coexist. McQuillan points out that in Cixous' 1976 essay *Sorties*, the future that is opened up by *écriture féminine* is neither male nor female, and thus the exit (sortie) is also an entrance for the other. (2002, p. 46). Similarly my use of Intermedial Exi(s)ting acknowledges the entrance and the exit. This threshold offers the reader the possibilities of the moment whilst keeping an eye on the future. A step from one space to an other, the step that McQuillan refers "the jete of *écriture féminine* is a dance step which pirouettes and turns around the partners it engages in its dance ('literature, philosophy, criticism, centuries of representation and reflection'). In so doing it skips lightly around the logos, avoiding the traps it sets..." (2002, p. 47).

The *grande jete* is a dance step that can be seen in Deren's 1945 film *A study in choreography for camera*. The dancer, Tally Beatty, leaps into the air with his legs split, one leg forward and the other back. In Deren's film the dancer momentarily, and sometimes in fragments, crosses boundaries between spaces. McQuillan finds a similar effect: in Cixous' work:

Just as the formal gestures of *écriture féminine* can only ever be provisional, so too the openings they afford must also be treated as strategic, less they be mastered by the decisive logic which they seek to undo. Its work is not that of possession but of questioning, and its only condition is its incessant relation to the other (2002, p. 47).

This recognises the constant instability and transitional process of *écriture féminine*.

McQuillan discusses this instability further when he explains the relationship between theory and practice:

It might be the case that practice does not exist as one term in synthesis with another (or even one term in a dialectic with others if we triangulate these terms with 'history'). Rather, the more important issue here is that of the relation itself, which as a relation is nothing of substance, not a work, but a relation between works. Thus, this hugely difficult concept familiar to visual artists 'theory-practice', cannot be an organization of contents or of presences, which is to say it cannot *be*, it cannot present itself as a content, in some present (2002, p. 50).

Again, we are invited to consider this dynamic between the spaces of practice and theory as a 'nowhere' space. McQuillan's comments suggest that the relation cannot *be*; that it cannot present itself as content.

Through my practice as research I have explored how the practice and the theory of processes, fading and feminism can be seen, and how I can visualize my process through the transitional and liminal state of the fading process. The fading process might offer us a between space for the visible to be yet unmarked. The visible that is coming into presence whilst another visible is exi(s)ting is represented in the middle space, a space that is yet unmarked by interpretation, a space that may be unread and a-sexual.

When we consider this in terms of personal politics, and how we present, represent and make ourselves visible as women, the nuances can become very particular. When I consider the nuances that make up my working processes, it is apparent that these are often very private, very personal. What can be read by the experiencer when the images fade and leave us in the 'no-where' space? What does it

mean for the structure and presentation of the work? Aston, Harris and Šimić address the problem of the term ‘feminist theatre’, and acknowledge that it cannot be explained as a universal practice. Instead it is many things, influenced in a variety of ways:

these two words, ‘feminist theatre’ embrace (at least) four different, and complexly related, fields and different types of knowledges: feminist theories, women-centred social practices and experiences, theatre theories and theatre practices, all of which are also culturally inflected. How could any single ‘theory’ even begin to embrace the complexity of these fields and the way in which they touch on, complicate or cross each other’s boundaries (2007, p 173).

This is something that can be considered when we look back at the discussion on intermediality. I have explained that the theory and practice of intermediality is about the crossing over of boundaries and using the liminal space. The liminal does not demand fixed practical or theoretical solutions; instead it is an opportunity to explore connections between media, theory and practice. Aston, Harris and Šimić discuss some of these issues and they acknowledge Sedgwick’s thoughts in their discussion.

Sedgwick’s aim is to free the potential of the theories applied to define and determine practical work by exploring new ideas and texts that may have been ignored. Sedgwick’s suggestion is that not all ideas can be explored through a ‘theoretical hygiene’. I addressed this earlier in terms of the distinction between knowing something and *realising* it. Similarly, Cologni recognizes the importance of freeing one’s practice from the sometimes restrictive requirement of evidence:

...while focusing of [sic] the issue of the document, which should be evidence of performance for research purposes, I allow myself to prove that only by shifting the attention to the failure of its purpose, and adopting the deferral of its meaning as point of reference, I essentially free myself/work from the static position an academic ground requires (Cologni, 2010, p. 102).

As a practitioner and researcher I am often required to work on the practice whilst always defending and evidencing the work in a more typically academic, text-based form.

Perhaps intermediality might be a point of access to reading and responding to texts from a different perspective. We have seen from Heddon how the space of autobiographical performance has changed and, as a result, the way that people talk about it has also changed. The experimental performance venues are talking about collaborative practice and recent job advertisements in the higher education sector seek to employ interdisciplinary and collaborative practitioners. Perhaps this is driven by the desire to create more intermedial practices; to incorporate a breadth of skills in a performance, to create a multi-layered performance, and to explore concepts through the use of technology - concepts that challenge liveness, instancy, mediation, time, space and identity. Perhaps this is driven by audience demands, audiences that are saturated by fast moving and interactive media as part of their everyday life. Perhaps it is an obvious and natural progression to move the performance space into a more media-layered environment. After all, technology provides us with many opportunities for experimenting with expression, and what we want to do as artists and performers is to explore the ways we communicate and express our ideas. What intermediality also provides us with is that notion of between, and specifically between media. Unlike interdisciplinarity, that restricts us to thinking about specificity by the notion of discipline, intermediality encourages us to consider media and the moveable boundaries media can embrace through the notion of the trace. And this is considered during the making (creating the structure) and the reception of the work.

Bobby Baker made a decision to move away from solo performance to collaborative practice; and Aston and Harris note that “these shows have become

increasingly elaborate, both technically and aesthetically. They have also involved more collaborations with other performers and artists, ranging from film maker Carole Lamond to composer Jocelyn Pook” (2008, p. 24). Baker’s decision to make work collaboratively meant that she had more resources available for her work; she also had the support that is often needed to administer, produce and maintain a more elaborate product. The way that we experience the collaboration is going to differ from the way that we would experience a solo production, in terms of creating (authorship), making (processes) and presenting. The ways that we discuss that work also changes because the work becomes more complex and layered.

As contemporary feminist academics we would argue very strongly that there is no speaking, writing, or doing that is not based on some sort ‘theory’ of the world and of who ‘we’ are within it. Indeed, for us the notion of ‘embodied knowledge’ accepts the impossibility of entirely separating out the ‘embodied’ from the abstract, the discursive and the intellectual. Yet this does not mean that they are reducible to the same or that it is not productive to remark upon and explore the differences between them (Aston & Harris, 2008, p. 9).

Here Aston and Harris honour a debt to Bill Nichols’ term ‘embodied knowledge’, that he uses in his essay *Blurred Boundaries: Questions of Meaning in Contemporary Culture* (1994) to discuss television documentary. They acknowledge the complexities of ‘knowing’ between body and mind in particular when they came to ‘know’ something, they thought they already knew, differently because of the process of participating in the practical workshops. This highlights the complex issues that are part of the practice as research debate, how we explore, produce and assess practice as research. Material available from the PARIP (practice as research in performance) website (www.bris.ac.uk/parip) highlights the importance of the process between

recognising tacit knowledge, developing the concept and then reflecting upon it, and Robin Nelson's "Dynamic Model for mixed-mode research, mixed-mode practices and theoretical practices'" (2006, p. 17) , demonstrates that this process is ongoing and each stage can refer back to a previous stage in the process.

Aston and Harris participated in workshops with performers whose work they were familiar with from a theoretical perspective. Participating in the workshop they realised:

it was not that our experience of Lois and Peggy's process contradicted the various feminist and queer theories that had been used to discuss their work. Rather, what we found was that their process could be said to literally 'embody' these theories, but in a way that was not only distinct from, but was, in fact, in excess, of them (2008, p.9).

In my own work the relationship between the body of practical work and the theoretical, critical and philosophical enquiry that *is* part of my work and process, creates an ongoing discussion that is present throughout this document and in the *practice:process* presented in the live space; the live moment. Writing about the practice is just as revealing to me as exploring the various practical approaches in the exhibition space. I keep returning to the process, between the practice in the process and the process in the theory. In some ways I would echo Deren when she says, "I would rather that the critical faculties suffer from ascendancy of a creative frame of mind than the creativity ever be paralyzed by a critic's frame of mind. But there is no need for them to come into conflict if they are understood as phases of time" (2005, p. 236). This rather personally reflects issues around practice and theory, and about how we make practice. Deren understood how working practically and theoretically came with contradictions. In terms of working through my project as a practice as research

exercise I have found the theoretical informing my practice and vice versa. However, understanding when to write and when to make the practice has been full of contradictions and dilemmas. I have learnt how to respond to my physical and emotional needs in the project. Experiencing my own creative writing is very different from producing moving images in the theatre space. I have not always matched my thoughts and processes using the written word in the way that I perhaps meant to or experienced in the practice. Sometimes it was important for me to explore and experiment with techniques in the practice space, and at other times I wanted to find inspiration from philosophy and theory to inform my techniques. This is why the fade as a technical tool and as a process became so important in my discussion and exploration. I literally felt as if I could fade between certain states of feeling about my work and that often was dependent on external factors as well as internal. Practical factors like the availability of the rehearsal space, equipment, time to film and edit my work, money, work commitments, family commitments, emotional state of mind, physical state of my body, all contribute to the form that the process can take. And yet the stable factor in my process was that it was always moving, sometimes forward, sometimes introspectively, and it was always renegotiated. Because of this paradox - that the only stability was that there wasn't any fixed stability - I learnt to realise the ways that I could respond and use it, and how it was very enabling and a core part of my work and process.

It is important that my work as a whole documents the between moments of this process. It is here that I would like to consider how theoretical writing and in particular feminist theoretical writing has inspired my working processes. I will explore how writing can offer a theoretical, philosophical and especially practical

means to discuss feminist spaces and processes and how I can use it in my practical work.

Has anyone ever written
any-thing f-or you? And a-ll
your dar-kest hours, have
you ever heard me sing?
Listen to me now...
Poet...Priest of Nothing
(Nicks, S. 1985).



SECTION 3: Nowhere in Now Here---

I will discuss space throughout my process focussing specifically on the concept of a female space. But first I would like to consider the actual tangibility of space. If we consider Nancy's ideas that space, like time, is intuitive and subjective then we cannot fix a space for any-thing, any-one. Nancy's ideas come from Kant who

argued that we can never see reality as it is; for we can only comprehend our experiences within the frameworks of space, time and causation. Space, time and causation are not part of reality, but the necessary forms in which we grasp it; therefore we can never know things as they are independently of our knowledge (Singer, 1983, p. 50).

Space and time become processes of subjective 'becoming', always in the process of moving and shifting, because time and space moves indefinitely. It is not possible to be specific here: instead the experience of a space or time is remembered or anticipated – it is a part of memory, or it is in the process of becoming before it is remembered. This would mean that people who thought they were experiencing the same event, for example a show, or a football match could only be in a process of becoming in the moment, or in remembering the moment, so the sameness of the event is an impossibility, and at most people can share in similarity, but they cannot claim to experience the same event.

Hegel's theory of becoming is the "unseparatedness of being and nothing" (Hegel in Houlgate, 1998, p. 193). Hegel's claim is that there are two determinations of becoming, one is that being changes into nothing, and the other is that nothing becomes something; one ceases-to-be and the other is coming-to be. This intends that both meanings are determined in becoming. Hegel suggests that "although they differ

so in direction they interpenetrate and paralyze each other” (1998, p 193). Hegel proposes that each sublates itself within itself, but his words are violent and appear to be crushing of the form. I agree with Hegel, that through becoming, we are at once arriving and exiting. However, I use the term ‘exi(s)ting’ because it does not suggest destruction, it proposes becoming through the fade and is also enabling in the transitional space.

The exi(s)ting space, that I have previously referred to as a gap and a liminal space, can also be considered in terms of Hegel’s ‘determinate negation’, the concept he refers to in relation to consciousness:

The ‘something’ that is the result of the discovery that a form of consciousness is inadequate, is itself a new form of consciousness, namely, consciousness aware of the inadequacies of the previous form and forced to adopt a different approach in order to surmount them. Thus we shall be compelled to move from one form of consciousness to the next in a restless searching for true knowledge (Singer, 1982, p 52).

I would propose that this is a useful method for considering collaborative practice, and in particular the collaborative process of intermedial practice. Hegel’s restless negative entices fluidity with meaning; it suggests that understanding consciousness, i.e. through language, is problematic. “He has in mind a form of consciousness which does nothing but grasp what is in front of it at any given moment. Sense-certainty simply records the data received by our senses. It is knowledge of the particular thing present to our senses” (Singer, 1983, p. 53). However, Singer explains that sense-certainty cannot be expressed in language, “as soon as sense-certainty attempts to utter its knowledge, it becomes incoherent” (1983, p. 53). This is because as soon as the sense is uttered it is explained in more universal terms.

How we think can often be determined upon learnt language, the language of words. Later in this project I will discuss how language is determined by desire, and desire is linked with sexuality. `Hegel's theories are interesting because they suggest that we can change language at the moment of thinking, and in this way we can decode, or rather 'uncodify' the language of words, and consider a language of images, a language of other senses. We could assume that this can create a new language or expression of consciousness; although, it soon becomes as coded as the previous language. This could, however, be an opportunity to consider the space as a form of *écriture féminine* and I will discuss this later in relation to Irigaray, Cixous, sexuality and language. At this point I think it is important to understand the connection between Hegel's sense-certainty and my link with the nowhere in Now Here.

Hegel suggests in his discussions about sense-certainty that "we reach out into space and time in which it is dispersed" (Hegel, 1977, p. 58). This acknowledges that space and time are infinite things that we access, and the points of access are subjective choices, decided upon and acted upon by reaching for it. I make a conscious decision to position myself in a space; however Hegel goes on to explain how that very position is challenged.

As I have mentioned previously, in my work I present some of the moments of my process again; I use the technical tool – the fade, to present, to think, to speak them 'Here', and to suggest a reorganising of the structure of the language, the thinking, the speaking, the imaging of the work; thus providing a non-fixed 'Being' of work.

Let's look at 'Here' and 'Being' in more detail. Through a complex discussion using various examples of This, That, Here and Now, Hegel explains how we use universal truths to explain what *is* (to understand what 'being' is). But Hegel is concerned with what is the universal, what is essential and unessential, what is the

truth, what is immediacy and what is mediated. He explains when we use 'I' how we implicate all 'I's in our statements (to mean every I), and when we say 'This', we implicate all 'Thisis' (to mean all objects).

[I]n sense-certainty, pure being at once splits up into what we have called the two 'Thisis', one 'This' as 'I', and the other 'This' as object. When *we* reflect on this difference, we find that neither one nor the other is only *immediately* present in sense-certainty, but each is at the same time mediated: I have this certainty *through* something else, viz. the thing; and it, similarly, is in sense-certainty *through* something else, viz. through the 'I' (Hegel, 1977, p. 59).

Hegel discusses how the knowing 'I' becomes essential because of the act of perception, and how the object becomes essential because it exists regardless of the 'I'. Hegel concludes the complex discussion about the essential in sense-certainty by explaining that both the knowing 'I' and the object need to be seen as a whole in order to understand the essence of sense-certainty.

Sense-certainty thus comes to know by experience that its essence is neither in the object nor in the 'I', and that its immediacy is neither the immediacy of the one nor of the other; for in both, what I *mean* is something rather unessential, and the object and the 'I' are universals in which that 'Now' and 'Here' and 'I' which I *mean* do not have a continuing being, or are not. Thus we reach the stage where we have to posit the *whole* of sense-certainty itself as its *essence*, and no longer only one of its moments, as happened in the two cases where first the object confronting the 'I', and then the 'I', were supposed to be its reality. Thus it is only sense-certainty as a *whole* which stands firm within itself as *immediacy* and by so doing excludes from itself all the opposition which has hitherto obtained (1977, p. 62).

Hegel takes us on a journey of deconstructing ‘I’, ‘This’, ‘Here’, ‘Now’, ‘Is’ and ‘Being’, and shows us how, rather like Derrida’s processes of *différance*, the universal truths are unstable, in the sense that they are not singular, but many. We cannot fix what ‘I’ *means* to the process because the process is always in transition. Let us consider this in Hegel’s example: in terms of day and night, we can write down that ‘Now is Night’, yet when we look again, at another time in the day, the claim that ‘Now is Night’ is challenged. The truth is preserved, but it is preserved in also what it is not. Hegel deduces that the ‘Now’ is unaffected by the Day or the Night, and that the universal ‘Now’ is “the true [content] of sense-certainty” (1977, p. 60). Hegel explains how this is also relevant with ‘Here’,

‘Here’ is, e.g., the tree. If I turn round, this truth has vanished and is converted into its opposite: ‘No tree is here, but a house instead’. ‘Here’ itself does not vanish; on the contrary, it abides constant in the vanishing of the house, the tree, etc., and is indifferently house or tree. Again, therefore, the ‘This’ shows itself to be a *mediated simplicity*, or a *universality* (1977, pp. 60-61).

Hegel explains how we point out the ‘Now’, and the immediacy of pointing out the ‘Now’ has already been superseded; the ‘Now’ has already passed.

The ‘Now, as it is pointed out to us, is Now that *has been*, and this is its truth; it has not the truth of *being*. Yet this much is true, that it has been. But what essentially *has been* [*gewesen ist*] is, in fact, not an essence that *is* [*Kein Wesen*]; *it is not*, and it was with *being* that we were concerned (1977, p. 63).

As a result of this negation the previous ‘Now’ becomes what *is*, and what we have is a movement between the ‘Now’ and this ‘Now’. But Hegel says that by pointing out the ‘Now’s’ we realise that neither “one nor the other is something immediate and simple,

but a movement that contains various moments” (1977, p. 64). The Now becomes many ‘Nows’, much like the Here becomes many ‘Heres’:

The *Here pointed out*, to which I hold fast, is similarly a *this* Here which, in fact, is *not* this Here, but a Before and Behind, An Above and Below, a Right and Left. The Above is itself similarly this manifold otherness of above, below, etc. The Here, which was supposed to have been pointed out, vanishes in other Heres, but these likewise vanish. What is pointed out, held fast, and abides is a *negative* This (1977, p. 63).

When Hegel talks of a “negative This”; his meaning refers to the constant restlessness of space and time. Nancy explains how,

Hegelian thought does not begin with the assurance of a principle. It is simply identical to the restless, pre-occupied, and non-presupposed return into itself of philosophy that exposes itself to what it already is: the movement of the consciousness of this world that knows itself as a world, and that no representation (image, idea, concept, or determined sense) can saturate or reassure, because, to the contrary, the world bears them all away into history (Nancy, 2002, p. 8).

This fluidity of the use of language could be read as a vague position, a process that always seems to be in deferral: unfixed. It is difficult to speak about anything if we are always in motion; however, what is interesting about this process, is the process itself.

The way that Hegel describes the process of deconstructing the essential and unessential in language makes us realise how language is only a system, and that new systems can be prepared, promoted, and worked through to make meaning. The process of language and its structural system can be revised to provide a ‘space for meaning’ that works for the person trying to communicate. This space does not have a

fixed space, we cannot point it out, and draw a boundary around it; instead we have a 'now-here' space, a space that works as a whole essence, when I say it is "now-here", I may also claim that it is "no-where". This may well be the case when working on a collaborative project: my methods of working would provoke me to claim something in a particular way, whereas my collaborators working from within a different discipline would express the 'Now' 'Here' from their own perspectives. Working intermedially makes us question our methodologies, particularly at the point of fading, and we question the relationship between different media. We question the performance space and we renegotiate the power relationships between ourselves, as collaborators, and the media. We can use the transitions between the live and the mediated as a passage from one presentation to another. Nancy explains:

Hegel neither begins nor ends; he is the first philosopher for whom there is, explicitly, neither beginning nor end, but only the full and complete actuality of the finite that traverses, works, and transforms the finite. Which means: negativity, hollow, gap, the difference of being that relates to itself through this very difference, and which *is* thus, in all its essence and all its energy, the infinite act of relating itself to itself, and thus the power of the negative. It is this power of the negative that inhabits the gap where relation opens, and that hollows out the passage from presence to presence: the infinite negativity of the present (2002, p. 9).

Jill Dolan writes from the position of feminist, academic, critic and director. She acknowledges how her collection of ten essays in her book *presence and desire* represent her growth and reassessments as her affiliations and commitments have changed and changed again (1993, p. 2).

Early in my five years at Madison I was invited to come to a rehearsal of a feminist play that another faculty member was directing. At the rehearsal's end I was told to feed my comments back to the director, later, because as a "theorist," I didn't know how to talk to actors (1993, p. 31).

Dolan clearly explains how she was refused the opportunity to engage in discussion with the actors because of what was considered a different way of communicating.

It occurs to me that we keep skewering one another over language. If you know some of the intricacies of theory, how can you possibly translate them into a clear, workable acting suggestion? Likewise, if you trade in language of superobjectives, how can you possibly see past The Method to theorize resistant feminist practice? (1993, p. 31).

This accurately considers one of the difficulties between creating practice and creating or discussing theory. Dolan comments how language is a key factor that, for her, has restricted the communication between the practical and the theoretical. She explains how "[t]he point is not to assimilate everything into one accessible, universal patois but, rather, to keep the stew simmering, to encourage actors, dramaturges and critics to be multilingual in theater studies as well as in the cultural scene" (1993, pp. 31-32). Of course this is a recalled experience by one academic, and we cannot take this to be everybody's experience, but her comments are relevant and I share her thoughts about the necessity for multilingual practices.

The way that language is structured has been examined through linguistics starting with Saussure. What the post-structuralists and deconstructivists such as Derrida, Butler, Kristeva, Cixous and Irigaray attempt is a reorganising of the language

system, a breaking down of patriarchal language in order that we can be freed of the connotations that this structure brings.

Hélène Cixous discusses the need for women to create a language that exists outside phallogentrism; *l'écriture féminine* or *féminité* responds to the notion that women write as an extension of their bodies, a flow of consciousness that is 'free' (Jones, 1981, pp. 247-263) of the restrictive structure of language set-up by man.

According to Jones, Irigaray and Cixous emphasise that women

historically, limited to being sexual objects for men (virgins or prostitutes, wives or mothers), have been prevented from expressing their sexuality in itself for themselves. If they can do this, and if they can speak about it in the new languages it calls for, they will establish a point of view (a site of *différence*) from which phallogocentric concepts and controls can be seen through and taken apart, not only in theory, but also in practice (Jones, 1981, p. 248).

Cixous approaches the language as a territory that needs to be rediscovered by women, deconstructing language starting with their sexuality and their bodies. Cixous does not aim to create a feminine language but she wants to let the feminine in to writing. For Cixous, writing is like breathing, it is part of her daily process, part of her very being.

Woman, in spite of the narcissism that, under the term of coquetry, is assigned to her by popular psychology (one says to her: "if you want to stimulate, be beautiful", then she hastens to make faces), she doesn't have this need of social recognition so determining in the masculine. She is indifferent to calculations. Simultaneously closer to her more agonized unconscious, but also more courageous, she searches to take pleasure in writing in an erotic sense. She genuinely makes love to the text (Cixous, 2008, p. 53).

This pleasurable experience that Cixous mentions can be linked with *jouissance*; Cixous and others, like Irigaray and Kristeva, but from different perspectives, speak about difference and *jouissance* unmasking the binary opposites that are set up by men which always place women as ‘other’. According to Jones, Kristeva sees ‘woman’ defined by attitude and not by sex, claiming that men have “access to the *jouissance* that opposes phallogocentrism” (Jones 1981, p. 249). Kristeva recognises that certain men write by re-experiencing *jouissance*, and this proposes that *écriture féminine* is not necessarily connected to gender. According to Jones, Kristeva doubts if women should work out alternative discourses; instead they should persist in challenging the discourses that stand.

A feminist practice can only be ...at odds with what already exists so that we may say “that’s not it” and “that’s still not it.” By “woman” I mean that which cannot be represented, what is not said, what remains above and beyond nomenclatures and ideologies. There are certain men who are familiar with this phenomenon (Kristeva in Jones, 1981, p. 249)

Challenging the discourse results in texts that do not conform to the conventions of language, and in turn separates these texts from the patriarchal norm and positions them in the area that is represented, or rather, *unrepresentable* by woman: unrepresented because according to Kristeva, woman is non-fixed, and so thus is specifically unrepresentable. Cixous suggests that James Joyce is a writer who lets the feminine into his writing.

But how? Between obscenity and travesty, Joyce recorded the “stream of consciousness” of his own wife; there, where his text reproduces his wife’s lifetime and puts it in book form, all women feel themselves, in an ambiguous way, both heard, but with a dishonest ear, and exploited (2008, p. 54).

Cixous suggests that the writing from the body that is expressed in Joyce's writing is actually from his wife's body; at the end of *Ulysses*, in the thoughts of Molly Bloom, it is her life, her experience that he records. He has written and preserved this account; but, in Cixous's words, is it "because he could not refrain from continually glueing his ear to her body, her belly?" (2008, p. 54).

Unlike Kristeva and Cixous, Irigaray discusses a definite distinction between men and women; she does not acknowledge men to have access to the *jouissance* that women experience. "For Luce Irigaray...women have a specificity that distinguishes them sharply from men" (Jones, 1981, p. 249). Irigaray describes women's experience through metaphor; often connecting the female physiology to experience and recognising the difference between this experience than that of man. Of course this in itself can be seen as problematic because Irigaray sets up a difference (*jouissance*) that does not allow men access; yet, perhaps *jouissance* itself is part of a patriarchal construct? Irigaray highlights that consumption; or rather the possession of someone does not enable us to become one. "What makes me one, and perhaps even unique, is the fact that you are and I am not you" (Irigaray, 2000, p. 16). In her essay, *The wedding between the body and language*, Irigaray makes the following observations about women and their relationships: "women almost always privilege the relationship between subjects, the relationship with the other gender, the relationship between two" (2000, p. 17).

Cixous explains how the relationship between the two is about the inexchangeable, how the "secret of *jouissance* is that even while being not-exactly communicable, it is nourished by the un-knowable-*jouissance*-of-the-other." (Cixous, 1997, p. 55) So Cixous offers women a space from which they can write from their bodies, from the site of feeling, rather than from an inherited structure, Kristeva agrees

but does not see that this refers simply to the female sex, instead she offers the freedom of *jouissance* to male and female. On the other hand, Irigaray claims that there is a difference between men and women, rather than a theory of the feminine, Irigaray proposes a theory of the female, and we have seen earlier in this project how Irigaray uses the sexual metaphor of the woman's lips to identify how women are always in touch with themselves.

In the theory of *écriture féminine* what is interesting is the connection with the body. Do we write as Cixous suggests, freely from our bodies, in a way that is physical, coming from our core and pouring onto the page? Is it ever possible to write freely *from* our bodies, in a disembodied way? Can we remove our own physical self from the page? Perhaps this is the way that Joyce writes, removed from his body but writing from an-other body? How can we think about this in terms of a body of work, and especially the body *within* the body of work? The use of the mind (consciousness) and body represent the combination of theory and practice, and as Phelan discusses the balance between the visible and the invisible. The mind, or sometimes the theory in the work, is often invisible in the product: when we assess a student's practical work we often assess a supportive portfolio that evidences the process and the theoretical learning that supported the practical outcome, and as I have previously discussed; practitioners working within the constraints of an academic environment are often required to defend and evidence a process.

What I believe the fading process does in my presentation of practical work is to highlight the Cixousian approach to writing from the body. The fade moments are a signifier of the theoretical as much as a technical practical tool. The presentation in this form allows me to explore feminist practice in terms of process and how I discuss that practice by exploring a key visual linguistic tool – the fade. The fade becomes a point

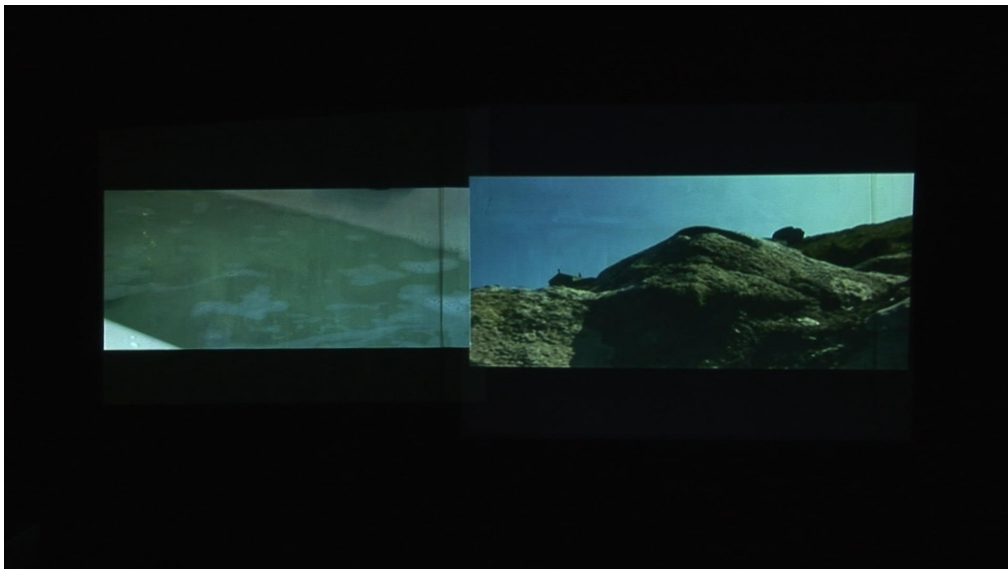
in the work that symbolizes the “stream of consciousness”. It is not about punctuating the end of a scene, the end of a moment. Rather, it suggests continuity, a position that develops but is connected to the last.

...femininity in the text produces effects of continuity far greater than masculinity. What strikes me when I read texts actually written by women is precisely this type of extremely intense process, which lasts [tient le coup] a very long time. It’s as if they had the ability to subsist in a state of diving, from which they would only surface at very rare intervals to get their breath back (Cixous, 2008, pp. 53-54).

di-ving

di-ving

off a rock



into another moment

(Bush, K. 1993).

Cixous’s comment about the

feminine writing process reminds me of the workshop-based environment for my own

work. The continuous process of documenting, re-imaging, re-staging, re-selecting, re-working in various ways, led me through an exhaustive and extensive continuation of the work. I was able to find connections and development in my process and practice; it was hard to put a full stop at any point because the process just moved on to another stage. It was if one part of the work was beside, embracing, cuddling up to the next piece. The overlap of the fade-out, fade-in, places a comma in the work, rather than a full stop.

The body of the practice and the process is embracing itself through the fade, like closing and opening arms, like a sigh before a deep breath. This reminds me of Irigaray's caress; she discusses the importance of intersubjectivity between the male and female in relation to the caress. Irigaray recognizes the sexuate body and the sexual relationship differently from Sartre, saying they are not "bewitching or possession, submersion or nausea (as Sartre writes in *Being and Nothingness*) [and] they are not ambiguity (according to Merleau-Ponty in *Phenomenology of Perception*, "The Body in its Sexual Being")" (2000, p. 28). Irigaray explains how the caress is the "communication between two, a call to an in-stasy in us and between us, and not to an ecstasy outside of us" (2000, p. 28).

Irigaray's comments explain how the use of language can restrict or misinterpret meaning, and that the words act as a barrier to the sensual and intimacy that is meant through communication, she discusses this through her exploration of the meaning of the caress. Irigaray's discussion on relationships acknowledges the differences between I-me and I-you, and to create a 'two' rather than a 'one'. She poetically uses the Earth and the Universe as metaphor for space and the female and male relationship, exploring the concepts of identity and Being (2000, pp. 23-24). In

doing this she provides us with opportunities to position ourselves in an embrace of senses. We can experience ourselves not only as the being seen body, but as the feeling, hearing, touching as well as the felt, heard and touched.

Irigaray's caress can be seen as a touching example of the fade in process; it is a discussion finding its relationship between body and language. The fact that the caress touches, and the fade touches either side of itself, makes it more embrative of a 'two'. It holds 'two' together.

Sexual difference is 'the middle'. It develops, lives, breathes between two people. What is intoxicating, what can be disturbing, difficult – is that it is not the third term, it is not a block between two blocks: it is exchange itself. And since it goes from the one to the other it is ungraspable, even if one can try to follow it. It cannot be seen. What we *see* is only appearance, not difference. The visible does not make the difference (Cixous & Calle-Gruber, 1997, p. 53).

Cixous comments on the complexities of the term "sexual difference"; she recognizes that it is not a visible term. What it appears to be may not be what it actually is; because within the appearance of difference we only have appearance it does not present difference itself. As Cixous suggests, difference is about an exchange between two. Difference sits with the fade and the caress; it is the moment or the point of embrace, clash, threshold, crossing over, between.

Masculine and feminine are not only in a mirroring relationship, but also in indecision, participating thus in the *intertwining* which is the person. Even more: they intersect, as one says of mathematical groups. Which is to say that there is not, in a clear cut manner, on one side the masculine, on the other the feminine, but the one with the other, approximately and weighing the

alternatives, the masculine *of* the feminine and the feminine *of* the masculine (Cixous & Calle-Gruber, 1997, p. 158).

Calle-Gruber continues: “what is important is to form a door; to open, to find, to show the passage from the masculine to the feminine – and back. And forth.” Calle-Gruber discusses Cixous’s writing as an exchange between the masculine and feminine.

Cixous is not interested in definite masculine and feminine divides; instead, she aims to recognize the moments of reflection, positions of blending and crossing over.

Cixous recognizes that there are differences but how they are worked out between masculine and feminine is not about strict gender differences, it is often about elements of indecision and this is important for Cixous in terms of playing with differences.

typewriter

Sewing –

Darning,

sewing –

darning,

sewing –

darning

ants!

Sugar, sugar,

sugar.

Calle-Gruber acknowledges Cixous’s metaphorical lexicon in her writing - word play between the French ‘un’ ‘une’ and ‘la’. In *In an excerpt, Jacques Derrida, ‘Fourmis’, Lectures de la Différence Sexuelle*, Derrida explores this in relation to a dream that Cixous had about an ant. Derrida’s thoughts move from the sex of the ant, to the word insect, through the latin *neuter*, to the plural *neuter insecro*, which Derrida explains to mean ‘to cut’. This becomes important in Derrida’s explanation of sexual difference.

Here, to ‘parry’ between two, to ‘adorn’ oneself [*se ‘parer’*] between ‘separate’ and ‘repair’, the one becomes two and then one without ceasing to be *un ‘séparé’*, that is to say two beyond all arithmetic, separation, *and* reparation, separation *as* reparation. Here [*là*], with *là*, as with the parry of the se-reparation, we are already speaking about [*au titre d’*] Hélène (Derrida in Cixous & Calle-Gruber, 1997, p. 122).

Derrida has connected *la* [*The (feminine)/There*], a 1976 essay by Cixous about sexual difference, with his writing about a recent dream (Cixous's) and his thoughts on sexual difference. His word-play on separate and repair acknowledges the exchange between the two words, the constant negotiation between repair and separation. Words like a 'tug of war' with each other, pulling apart and crashing together again. Cixous's ant is unusual because in the French language the ant is usually female.

Un fourmi attracts attention; it puts into question: *la fourmi*, *le fourmi*, ourselves – everything. As soon as something of this type moves, everything vacillates. With *un fourmi*, one can make the world tremble, if you think about it. With, in addition, all that can be deployed as signifying associations: this is what Derrida does; he has gone far straddling *un fourmi* (Cixous & Calle-Gruber, 1997, p. 63).

Cixous and Derrida's writing brings into question the way that language is used to highlight sexual difference. What Cixous does is play with the grammar of language in order to subvert and question our preconceptions about sexual difference. Cixous is not interested in making a universal language, "[t]he grammatical effects are precious, Indeed, they allow us to play" (1997, p. 63). Acknowledging that with a corrected language, "[w]e would not play any more. We would not shift things around any more" (1997, p. 63). Cixous's approach here is like that of other artists, other women artists, such as: Carolee Shneemann, Judy Chicago, Bobby Baker, Jo Spence, Cindy Sherman, Laurie Anderson and Annie Sprinkle who play with existing tools, practices, and structures to comment on sexual difference and redefine the space and the use of that space by women.

The Fade in Process---

Cixous and Derrida's thoughts on sexual difference reminds me once again of the position of the fade in my experiments. In the workshops I noted that bringing the lights down on the live performer whilst the lights were up on the television screen acted like a direct 'cut to'. Whereas bringing them down in the television space whilst the lights were up on the performer acted more like the fade – a blend between the spaces. This is useful as a practitioner because of the play between media; I can use these techniques to create layers of meaning and effects in my practical work. It is also useful to understand how the fading effect works as a writing tool; it has the effect of separation and reparation, and offers us the negotiating space that is represented in Cixous's and Derrida's writing as sexual difference.

Woman must write herself: must write about women to writing, from which they have been driven away as violently as from their bodies. Censor the body and you censor breath and speech at the same time. Woman must put herself into the text – as into the world and into history – by her own movement (Cixous in Oddey & White, 2006, p. 33).

Oddey, in her essay, 'the potentials of autobiographical space', discusses her work in relation to the way that she views herself at different points, in different moments; she comments on observing and being observed, listening to and absorbing the space. She positions the 'I' in her work, sometimes by simply being in the space – by putting herself into the world. Oddey discusses the autobiographical selves as "chimera, which are shape-shifting and illuminating, true and lived experiences, which are also wholly mediated and as a form might even nurture creativity" (2006, p. 45). Oddey's point draws attention to the fact that within our autobiographical statements

we are always remediating the past; we are always recapturing something that has happened or commenting on some poignancy in our lives – but as we discuss the work the moment is always already past, it has passed us and the here and now of autobiographical practice can only comment on an-other moment. We can leave a trace of ourselves within our work, and we are always tracing, unable to keep up with ourselves. To process myself is an impossibility that I acknowledge can only be seen as a trace and in constant states of fading between.

I could apply these ideas to my own thinking about collaborative performance processes. The negotiation of the roles in the process is complex. When I worked with Gareth Somers and Catherine Somers on the project *In-dust*, we tried to explore the process by reinterpreting our different discipline appropriate languages. In performance-art, the artist, rather like the fine-artist, is often the sole artist used to working through a personal process, and to reach perhaps very personal and subjective goals. Attempting to create this type of work but exploring intermediality through collaboration revealed some of these complexities. Polona Baloh-Brown explains how she considers her part as the ‘outside eye’ in collaboration with performance artist Bobby Baker:

I perceive myself as a catalyst through which the work progresses and passes, and this catalyst helps channel it without destroying its original form, without challenging its basic shape, depth or colour [...] An outside eye is also the bridge between the performer/author and the audience (Baloh-Brown in Aston & Harris, 2008, p. 33).

This is very different from the way that we have discussed embodying the process, and from Vertov’s camera eye; these processes of embodiment represent a being. Baloh-

Brown's comments remind us of an interlocutor, a middle voice that acts as the fulcrum between the artist and the audience. This approach might be considered less in terms of a being and more as a tool for mediation. The fade is often used as a tool that I have discussed as representing the middle voice, a space for the 'at once already' and the 'not yet', a palimpsest moment that reveals the trace of the past, the present and the future, a space that offers possibilities that are not fixed, and it caresses the two moments or the two images that are either side of it, or in performance often 'beside' it, as Sedgwick uses the term:

A number of elements can lie alongside each other, although not an infinity of them...Beside comprises a wide range of desiring, identifying, repelling, parcelling, differentiating, rivalling, leaning, twisting, mimicking, withdrawing, attracting, aggressing, warping and other relations (Sedgwick in Aston, Harris, & Šimić, 2007, p. 175).

In terms of collaborative practice what we need as practitioners is a caress, we need the possible moment already at once in eager anticipation, we need the outside eye of Baloh-Brown and the embodied eye of Vertov's camera and Sobchack's body, and Irigaray's metaphor. And I use the snail-mollusc both as a visual and theoretical metaphor as inspiration, to remind me to keep moving, to progress, and to have the courage to explore beyond my safe-house, because beyond the weight of protection there is the freedom that lightness allows and the light that is freedom.

On a balcony in Neew York it's just star-ted to snow. He
meets us at the lift, like Douglas Fairbanks wa-ving his
walking stick, but he isn't well at aall. The buil-dings of
NeewYork look just like moun-tains through the sn-o-w.
To give these moments back to those we l-o-ve to those
who will su-ur-vive. And I can hear my mother saying "e-
very old sock meets an old shooe",
aint that a great sayin,
e-very old sock meets an old shooe...here come the hills of
time

(Bush, K. 1993).

SECTION 4: Some Concluding Thoughts---

The writing element of this project has been broken up into five sections. I began the writing process discussing how my practice as research project was inspired by the fade. I discussed the fade in terms of a technical tool, used in film and theatre, and how notions of fading could be represented and experienced in the gallery space. I discussed the work, *Men in the Wall* by Liz Aggiss and Billy Cowie, and explained how practitioners, often moving between discipline specific boundaries, felt they were operating in a between space. I referred to the between in the discussion about my own practical project, and I explained how Sobchack's ideas about the body and Vertov's thoughts on 'living within a film' were embodied in my own practical and theoretical enquiries. In section 2 I discussed the notion of the between in relation to space, and in particular, spaces for women's practice. Through Maya Deren and Bobby Baker I considered the role of the artist and also how artistic practice can develop collaboratively. In section 3 I considered Hegel's ideas about sense-certainty, and how 'determinate negation' can be used as a useful concept for intermedial processes. I explain how Hegel's notions of becoming are destructive, whereas my term 'Intermedial Exi(s)ting' acknowledges processes of becoming to be fluid and liminal without destroying the essence of being. I developed my discussion around writing from the body, and explained how, like 'exi(s)ting, écriture féminine challenges language. In the following sections I will offer a metaphor for intermedial and creative processes and I will conclude with a play between characters. The dialogue is between inspirational thoughts, expressed through quotations and images. The intention is to express my practical and theoretical elements in a way that draws a line under this process, without making a definitive ending.

In future I can develop my work in the field of intermediality and interdisciplinary performance through a study into the use of punctuation in language. Continuing my exploration around the fade I will discuss the semicolon as a female space, in the ways that it suspends language in order to caress. It is used to prolong, whereas the full-stop is a cutting point, a conclusion, and suggests finality. I will consider this in relation to film language and how, when combined with the live-space, the fading semi-colon can be used to interpret intermedial spaces. As part of this process I feel there is a space to research overarching intermedial tools; such as sound and light, and how the languages of film and text can be worked through within and between these tools.

My Metaphor for the Creative Process [2006 onwards]---

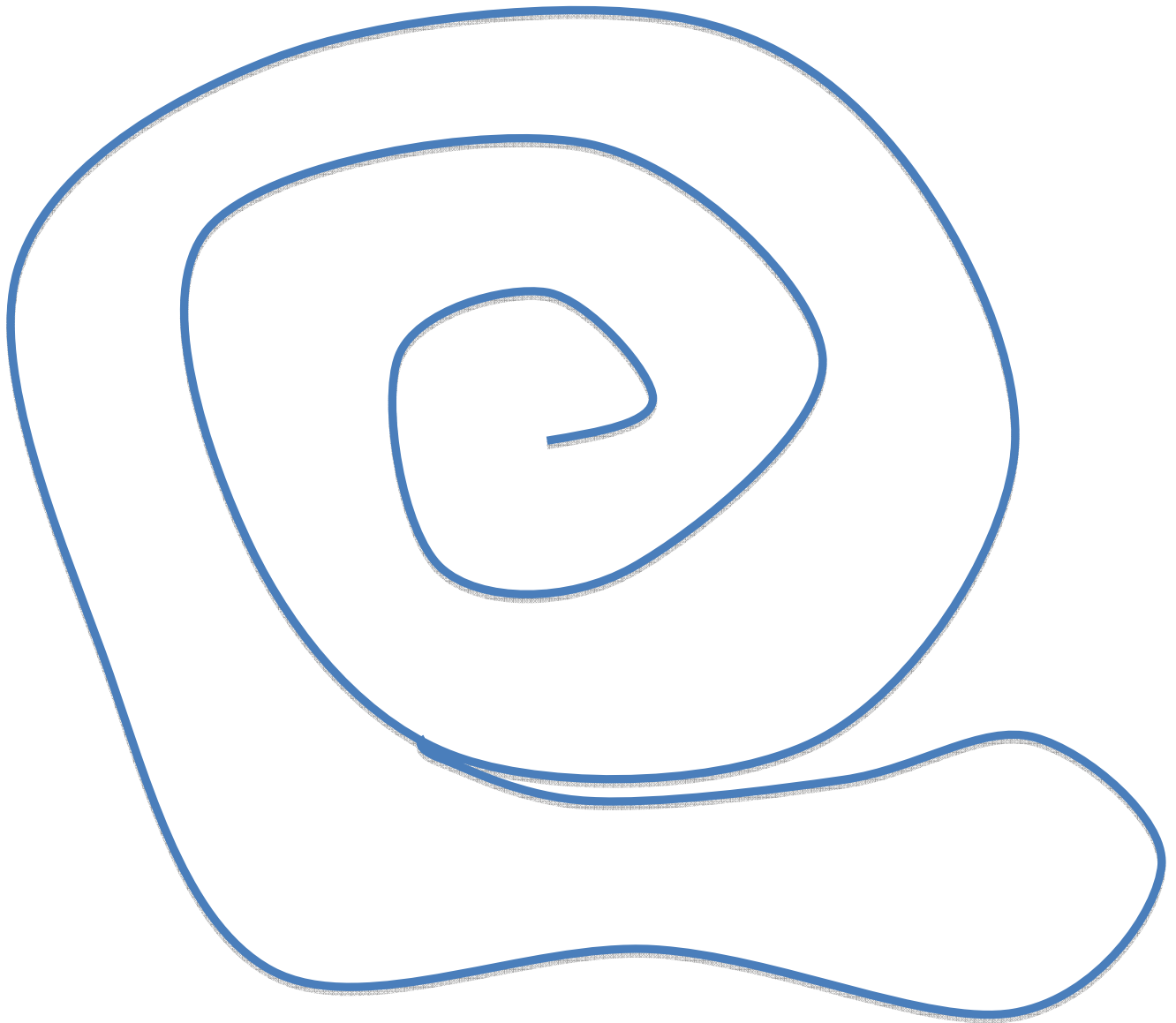
I would like to return finally to the mollusc, in relation to embodying, and discuss how the body and process of practice as research can be discussed in terms of a metaphor: the mollusc. The mollusc represents the safe-house containing the flesh of the body. There are distinct parts; the flesh is in excess of the harder exterior, yet they operate together. The flesh is able to protrude from the protective safe-house experiencing the balance between the weight of the protection and the lightness of the vulnerability that exposure and freedom brings. In order to move, or to progress, the body must take the chance of being vulnerable, to move out of its safe-house and explore new spaces. Meanwhile a processural trace is left to reveal the path followed, the snail-mollusc's trail documenting its journey. When the original body is ready to leave the hard exterior, the hard exterior could always house another body, perhaps a different type of body, and not always a well-fitting body, but it would still be useful. Rather like a methodological approach or a theory applied to a body of work, it can be used to house all types of bodies but not all of them fit so well.

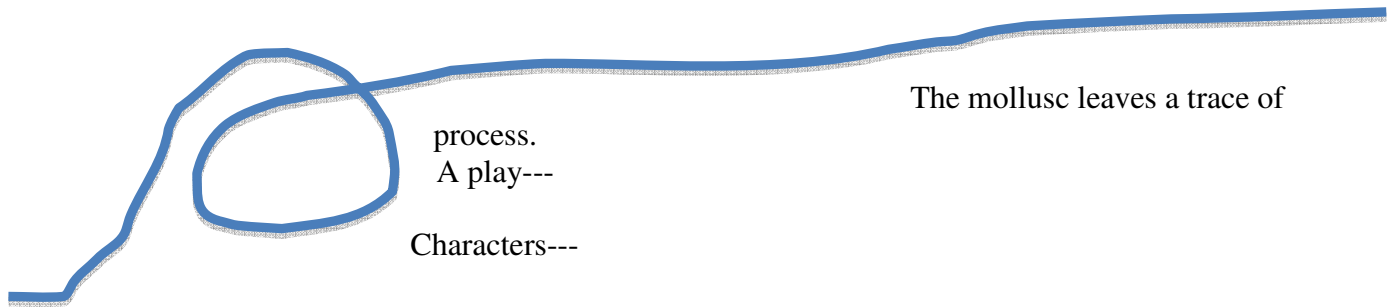
The shell becomes a still space in which we can imagine an archive, a commercial gallery, a document of the process, but the process is no longer moving. The body on the other hand is transient; like all bodies it is sensual and touching, emotive and some are re-producing. The new body can start a new journey. If we become too reliant on the protective safe-house we would not be able to move or progress, we would perish without leaving a trace of any experience. We may have felt safe but we would have experienced very little.

Everything about a creature that comes out of a shell is dialectical. And since it does not come out entirely, the part that comes out contradicts the part that remains inside.

The creature's rear parts remain imprisoned in the solid geometrical form (Bachelard. 1994, p. 108).

The mollusc (snail) metaphor for intermediality and creative practice in *Fading---*
Feminism---Practice---Process---





Jean-Luc Nancy (JLN)

Hélène Cixous (HC)

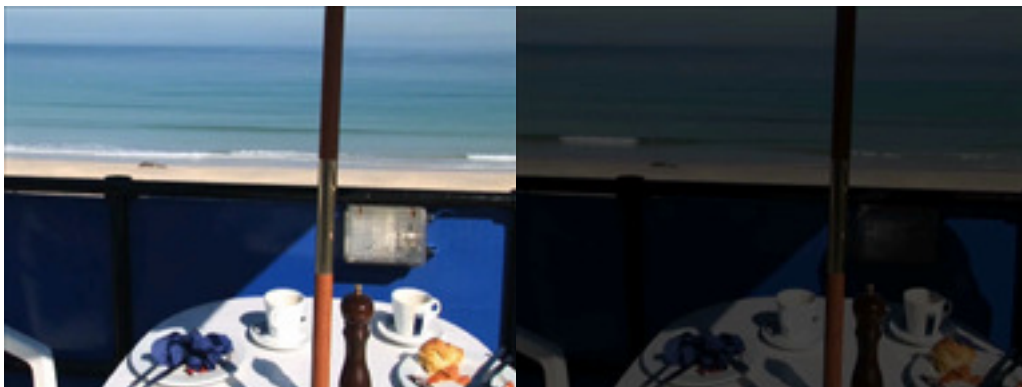
Clarice Lispector (CL)

Me (KS)

JLN - "So a great voice would always be more than a single voice? Is that why Plato, Aristotle, Galileo, Descartes, Heidegger so often wrote dialogues?" (Nancy 2006 p43)

The scene is set. A circular space in which there are many possible projections, painting, and singing. Some tea may be drunk and we may move around the space.

We may fade.



JLN - I thought I heard a voice, so I came on over. Was it you? (Nancy, 2006, p. 38).

KS - It may have been me, but I was thinking, so it may have been someone else. Or you might have heard what I was going to say before I said it – but that was different because I was thinking it and not saying it. Perhaps it was you?

JLN - He comes, introduces himself, and says: (Nancy, 2006, p. 35).

JLN - I'm hardly likely to have confused the two (Nancy, 2006, p. 38).

KS - Why not? I often confuse the two, sometimes I confuse the three or the four or the five. I don't always know when three should be thinking to four and when four should be speaking to two. All I know is that I am always two or more thinking but not always more than one speaking.

JLN - But the voice that hears itself can do so only by keeping silent. Derrida's shown this, as you know (Nancy, 2006, p. 47).

KS - Yes, but now hear what Lispector says:

CL - I dedicate this narrative...to the transparent voice of Debussy to Marlos Nobre, to Prokofiev, to Carl Orff and Schoenberg, to the twelve-tone composers, to the strident notes of an electronic generation – to all those musicians who have touched within me the most alarming and unsuspected regions; to all those prophets of our age who have revealed me to myself and made me explode into: me. This me that is you, for I cannot bear to be simply me, I need others in order to stand up, giddy and awkward as I am, for what can one do except meditate in order to plunge into that total void which can only be attained through meditation. Meditation may not

bear fruit: meditation can be an end in itself. I meditate without words or themes. What troubles my existence is writing (1992, pp. 7-8).

KS -What makes Lispector are the voices that she speaks, what makes and troubles her is the ways that she communicates her voices. What troubles Lispector is writing; yet Lispector is writing, she is writing. She *is* writing. To me Lispector *is* writing, she reveals the various voices that made her; leaving a transparent trace – a trace that we can see through to Clarice. But Clarice does stand up on her own, as a woman she stands up, she stands up in the void, the NowHere space, the nowhere space that meditates on the possibilities of fruition, the moment of exposure, the revealing of the lived-in moment. She doesn't stand alone in this moment, this unfixable space and time, we cannot identify the alone in this; we can only see her and read her as a trace in this moment: the unfixable moment in time that is the *hour of the star*.

(*Me* considers this, pours a cup of tea and sits in discussion and thought)



KS - *The hour of the star* has inspired a process that returns me to the narrative of my story, this negotiation between practice and research. Should I articulate my thoughts in speech, in writing, in images, in dialogue, in process, in academia, in-side.

Where am I in my work?

Why am I speaking this voice?



JLN – I have nothing to say. You wanted to hear me speak. You needed it. It is only when we are spoken to that we know that we exist (Nancy, 2006, p. 36).

KS - Exi(s)ting contains a voice, a voice that silences other voices, only to be heard, to reflect upon, and then sometimes we speak, sometimes we choose language to communicate.

Sometimes we choose language of images, sometimes speech and song. What remains in the fading moment are voices silenced...so listen carefully.

JLN – Why did you teach me your language? I already knew about its rhythm, and I didn't need... (Nancy, 2006, p. 36).



CL - Everything in the world began with a yes. One molecule said yes to another molecule and life was born. But before prehistory there was the prehistory of prehistory and there was the never and there was the yes. It was ever so. I do not know why, but I do know that the universe never began (Lispector, 1992, p. 11).

KS - like this process, when was the beginning, or is the beginning simply impossibility? Before I began thinking about the beginning of it, it had already started and yet I captured a moment at which point I said NOW, this is where I am.



JLN – It was not learned, and it cannot be learned. For that, we would need to indicate its beginning, an order in which to begin the rhythm. But there is no order; it does not begin; it begins anywhere, in any language (Nancy, 2006, p. 36).

CL - I should explain that this story will emerge from a gradual vision – for the past two and a half years I have slowly started discovering the whys and the wherefores.

It is the vision of the imminence of...of what? Perhaps I shall find out later (Lispector, 1992, p. 12).

(The moon appears and then like a balloon.)

KS - I have thought about your story, *the hour of the star* and I have thought about the moon and how my story joins you and me, and you again.

(ME prepares to tell the story...checking they are listening...)

Balloon blowing around

Street corner

sound of violin

basin

hairs

mirror – cracked

typewriter

Sewing – Darning, sewing – darning, sewing – darning

ants!

Sugar, sugar, sugar.

Questioning BULGING eyes

dog eating, dog again, tail of dog, healthy dog.

Karen Savage

Cold coffee

blotches, skin, powder

lively piano tune

cockerel

birds chirping

cargo ship signal

Horse

A Rose

Rhyme and holding hands

+doll+

ball

Sloooow motion of Haaaare Leaping

PING PING PING PING PING PING PING PING PING PING PING

Like a raindrop.

Brides and butterflies

A house with a well

Una furtive Lacrima

KS - Who is Macabea, the typist and the virgin who likes coca-cola?

BANG! (*The balloon is popped*)

CL - A story that is patently open and explicit yet holds certain secrets – starting with one of the book's titles 'As For The Future' preceded and followed by a full stop (Lispector, 1992, p. 13).

KS - you found the work too, you find *the hour of the star*, you say it connects to your self, who you are, the politics of you, the politics of you as a woman.

(*ME holds up the fruit 'vivre l'orange'*)

HC - A writing came with an angel's footsteps, - when I was so far from myself, alone at the extremity of my finite being, my writing-being was grieving for being so lonely, sending sadder and sadder unaddressed letters: "I've wandered ten years in the desert of books – without encountering an answer," its letters shorter and shorter "but where are the amies?" more and more forbidden, "where the poetry?" "the truth?" (Cixous in Sellers, 1994, p. 85).

KS - At a time when I felt I was losing myself I have found in this popping balloon and in writing's touch a sense of caress, a healing wrap around of female inspiration. Writing is watching over me like I'm a mother watching over my newborn. Staring and looking into the cot, sensing the breathing, getting closer to feel the air escape from the mouth, and as it touches my face, it takes some of me back in with it.

Life as a balloon animal is very difficult, you can never get it right...life as a balloon animal, full of life, the life breathed into by an-other. The final balloon animal that I can make, my last breath makes my last form. The fragility of the balloon carries my last breath.

En-closing life, closing life.

Some life seeps out slowly through a loose knot, the breath is free and with the air, but the balloon is less firm, uselessly and unstable rolling around in a breeze. A draught catches the

balloon and sweeps it aside; a foot pushes the balloon in another direction. Life slips unnoticed through the weak knot. Sometimes life makes a sound of escape – a strained scream.

Picked up and squeezed – the life is pushed faster. It is encouraged to leave.

Are we leaving or living?

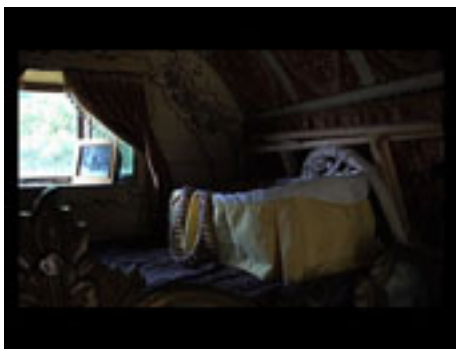
Is leaving living?

Bend the balloon, try and shape a form. The breath being pushed from one leg to a head, forming a tail and a nose. Twisted breath, trapped breath in separate units...aha four legs, but alas, no form for a head. The form will need to have three legs and a head. This is not usual, but still, a form. Making balloon animals, how do you get it right?

Macabea swallow the smiling mouse, if you can find it in this sharp world.

CL - If, instead of a full stop, the title were followed by dotted lines, it would remain open to every kind of speculation on your part, however morbid or pitiless (Lispector, 1992, p. 13).

KS - I'll watch over the cot and I'll catch the breath of the words on my cheek but the form is not determined by my full stop. It continues with the dotted lines of which Clarice speaks.



HC - There are those women whose voice notes the signs of life in its minute beginnings. If they write, it is to surround the birth of life with the most delicate care. They have taught me that tenderness is a science. And their writings are voices changed into hands to come very gently to

meet our souls, when we are searching, we have needed to leave a search for what in our being is most secret. Because a woman's voice has awakened our heart (Cixous in Sellers, 1994, p. 85).

KS - the voice is like a trace within us, through Lispector's voice Cixous can hear her own.

Through hearing Lispector, Cixous has listened and reheard her own voice, it is not only the inspiration from Lispector that awakens Cixous's heart, but it is the recognition of herself again, to find within herself her voice, and the knowledge that someone else is there too.

HC - Their writings are voices changed into hands to come very gently to meet our souls (Cixous in Sellers, 1994, p. 85).

KS - listening to the writing. I try to listen, I sometimes hear the whisper underneath the booming voice of the shout, the shout of the normal, the usually represented large voice booming all around us, but if we train ourselves we can hear underneath a determined protective voice, it encourages us, it holds us in its embrace; all we need to do is hear it.

Annex 1---

Discussions formed a part of the working process between the collaborators for the project *In-Dust*. We discussed ways we would interpret the action using performance both through a lens and in a physical sense on stage.

The project's aim was to experiment with techniques used in theatre and film, in an attempt to understand how the power relationships between the media worked.

Key questions for us were:

How do we look at the filmed image on stage?

How do we shift between watching a lens based medium to a theatre performance?

By combining different media in the theatre space what does it mean for the power of the performance?

How much do we recognise one space or another, and how much is it about being between / or another space?

What techniques contribute/enhance or create the space between?

What follows is a dialogue between me and theatre creator/director Gareth Somers. As well as discussing our ideas (with the help of performer Catherine Somers and technician Neil Cheshire) we work-shopped our ideas. The material has been edited down and is available to view on a DVD as part of this annex.

G - you can have pov shots where she is looking out and the camera shows relevant info from shops or the guard pov shot of him on screen and as we close up on him we need to find an equivalent movement for her on stage so in effect we are experiencing on screen what she is experiencing.

K – iris dilates and it depends on the light – depending on where the actor looks her pupils will dilate so we could make this respond on the video, if her pupils dilate then the image we see on the screen should be brighter and if her pupils are large then she is looking at a darker space.

POV really do POV to the extreme mimic her dilation – physicality, using her eye as the tool. Not random

G – that means she would have to respond physically to impulses that she sees. So imaginative process and everything in the text has an emotional value. We need to work out what is film and what is live. Is she hungry? Associations.

K – all experiments that we do we should shave down to the bare minimum and apply action to the technology, technique, human emotion and the camera and the audience. Strip it bare and reapply it again.

G -What would you do in a film when she has a pov shot 1st you have a shot of her and then the thing that she is looking at and then you'd go back to her or the person looking at her, would you go to a pov of the guard after that?

K – it would depend with whom we were supposed to be empathising with. If we were looking at her on film we wouldn't be aware of his existence until she either said something and acknowledged him or if he appeared in the same screen space as her.

G - that's really interesting

K - or she looked as a pov and then he would probably look back but not necessarily a pov we might return to a neutral space in which they both appeared. If we look at her from a different perspective we might feel as if it is him or the audience looking at her. Like a triangle – it kind of works like a triangle. It is suggestive, if not actual.

G – as soon as the close up is on her he is effectively annihilated until he appears back on the screen whereas on stage he is there all the time, so the potential or the kinetic

movement between them is present all the time. It never works on stage when you see people taking it in turns to act, like my line... “go to sleep”. You need continuing action, so it will be interesting to see how these things disrupt each other.

K - because with screen space you can interrogate or wonder what is going on outside of the Mise-en-Scene but actually unless we are made aware of that through the technique that insinuates something is going to happen in the dark space – often used in horror, when we are always looking beyond the screen space because we know something is going to appear in the darkness and scare us. In theatre it is all within our sight line and we don’t question screen space unless we are led to question that something exists outside of it. We go with it.

G - it is more common in theatre because you have to suspend disbelief but you can do this with your own conventions, you establish a language that you are going to use and ask the audiences to buy into it. On stage you can reinvent conventions that appear alien at first until you begin to accept them, where you place people tends to mean that you can have a conversation across a vast space but intend for it to be intimate. What we are doing then is to try and establish some conventions of our own. How do we invent, explore something that says a pov shot can go to an action that asks the audience to engage with it? Or have the choice of seeing it from one pov.

K - I’m interested in seeing this as an art-form that is neither drama on stage or just moving image on a screen and actually the important thing that happens is the stuff that occurs between those media specific spaces. So I’m less interested in what is happening on screen or stage but almost what is happening just at the end of the screen space as it becomes stage space, the inbetween bit which is how they communicate with each other, otherwise we end up with film on stage and theatre with film, clashing

with each other or just moving back and forth. When is it NOT screen, and when is it NOT theatre but a combination.

G – it is interesting I just thought what would be interesting that if you walked off stage on to the screen but walking off the screen but not on the stage but something that happens off stage but is shown on the screen.

K - yes that would also provoke a physical reaction in the audience, because they tend to shift and lean forward: repositioning and moving spaces in order to take in the work.

G – yes from body to mind

K – you almost want to peel back the spaces to find out where she is,

G – this could be represented in sound

K – she could reappear with something that she has collected from this other space, and although I am sure this is not a new technique it will be interesting to see how we can change all the elements like lighting and action to get the audience to feel the shift in spaces.

G - working with the space that isn't in either to get the boundaries of where they meet.

K - absolutely, I have written a paper that suggests that it is the fade point that draws attention to the spaces between theatre and screen because through a simple device you are removed from both spaces and almost left in no space but you are actually aware of the other space in which you sit: a nowhere in media space but perhaps more connected with audience/spectator space. Obviously this questions loads of other issues about spectatorship and situations but it's a good place to start understanding how these basic tools fall between the gaps of screen and stage space. We can begin to understand how we can manipulate that.

G – there is a moment in an engaged and strong piece of acting on stage when you will have a moment when there is a stillness or a pause in which you drink in the pause, you

have to fade there you have to put in a wedge of black to allow the audience to sink into the characters mood and the actors concentration fades into the next moment. But when you do that on stage you tend to time, so you can say 4 beats after that then the scene changes; however sometimes the scene doesn't go to plan and the pacing can be out and the dynamic moves later. The scene change should be invisible because you are still engaged with the last performer. If you are not engaged with them then you suddenly watching the scene change: a shift in concentration. If you have disciplined actors then they can time the high crescendo point into the fade. It should be possible through the concentration of the actor to fade into the screen naturally.

K - I wonder how much we would make it seamless and how much we should highlight the techniques. I think the experiments will be about finding what works for this project because sometimes the seamless can draw attention to technique in other ways.

G – I think if you can make things invisible then that is one tool and then out of that draw attention to it as a device. The pov shot is so familiar that it is invisible. If you lose someone from a screen shot you don't tend to notice although on theatre you will.

K - do you think that and I say it hesitantly - it is because theatre is more physical? And the space is more physical so you do know when one of the actors or performers isn't engaged.

G –you may translate physical and psychological concentration but they are completely connected and I suppose the American method tends to pay more attention to the psychological but the difference is on film you get the best take. You have the energy and the right composition, it doesn't matter if it takes 30 takes you can get the best one. On stage there are many variables. The physicality is there but it is a different

experience on screen, you tend to concentrate on the characters psychological world.

On stage you are made more aware of the bodies.

K – so if you made a film where you only ever used the first take from each shot would that just make it a bad film or a more, shall we say, honest film?

G – I don't know

K - and to say honest – honest means what? Because cinema is cinema isn't it and we can debate the honesty of that in many ways.

G - If you rehearsed something over three weeks and then you ran it and filmed it then that is what you'd have. Rather like theatre that is what happens – a beat is missed or a light doesn't come on and the audience have that experience that is what they go home with. Theatre is an actor's medium and film is a director's medium. You can persevere in film til you get the shot how you want it.

After some initial experiments:

G – Firstly what we noticed that if the room was the same, and the set in both live and recorded and the lighting was the same in both, so if we faded the light on the stage the same light faded on screen, then we identified them as being the same space and we did flick back and forth between mediatised and live.

K- when the light was high-key on either stage or screen it wasn't necessarily the point at which we looked. When Neil was sat, low lit, we looked at him. It was about the relationship between screen and stage. What I am trying to say is that it wasn't about the quantity of light that demanded the audience attention.

Karen Savage

DVD 1

Edited version of workshop experiments---

53 minutes.

Annex 2---

As part of this annex you are able to view the visual essays that form part of my performance presentation.

Using a blend of Super 8mm film, High-Definition video, live-feed video and performance (including painting) I created a dialogue about process and experience. I used editing software to cut and paste my images into several timelines and made DVDs that I could then control the image and sound live with a mixing desk and fader. I wanted to express the images emphasising the between moments when the images would fade out and our attention would be drawn to another item, a different screen, a sound, the presence of the performer's body, or the hands-on moment when the painting would copy over the images on the screen, a trace of the digital left only with a painted stroke.

At the beginning of this process I felt that the editing of the DVDs restricted the fluidity that I was seeking for my essays. Although I had some control over the moments when I could fade the image and the sound, the solid fact that the DVD was a sequenced and complete product meant that the variations on the dialogue, and perhaps the performativity of the experience was being lost to this restriction.

I was also concerned that the space itself was still operating in too linear a fashion, and in an attempt to create a circular space I boxed the images on all sides; however, I was still only creating a boxed sequence, with regular rectangular shapes.

I wanted to create a dialogue that represented process and experience, to reveal processes of working through practical research. In order to answer my initial questions I had to free up the images to be able to use fragments, sequences, abstracts,

moments, instances, genres and frames in a way that questioned the conventional dialogue, the normal grammar of the disciplines. I tried some of the essays out with a VJ platform called Modul8

Modul8 is a performance software – often used by VJ artists to manipulate and project images at a fast pace. VJ artists often collaborate with musicians and DJs in a club environment or at concerts, as well as using projections for all manner of public projections, art work, site-specific work, and theatre work. Moving away from the formalities of the editing platforms, that as a filmmaker and video artist I had been used to, was interesting; not least because the old editing principles concerning the semantics of the work, such as using a match-cut or a cut-away no longer applied. The Modul8 platform, to a certain extent, threw out the restrictions of a timeline, and I could apply the images in a way that responded more to a thought process, rather than to a formal system. This appealed to me because I could start to work with the performance relationships between the digital image and the artist's body and what that meant for the space in terms of power relations. However, the installation then became more about the performance with the software. My time and energy was spent with the computer and moving the images around the screen, the effects that could be applied felt computer generated rather than embodied. I felt that the freedom from this software also made the piece accidental, it was important for me that the work projected revealed an embodied process rather than simply a computer manipulated one.

For my final piece I have returned to the DVD system. I enjoyed the variations from the differing loops, and how the images signified different meanings through the process. The piece can be viewed over a long period of time, and in each sequence the

experience is able to make a new connection, yet there is some element of a structure. There is a process structure in the work, literally the order in which I have made the work and worked through the process. These are then put together and when they run next to each other the process becomes blended and starts to move around the process sequence. The final document is presented on a spiral form and the experience is able to move between the projections and around the space, much like the to-ing and fro-ing of the sequence.

If I was to develop this work further I would consider collaborating with a VJ in order to benefit from the combined voices and decisions. The collaboration would encourage responses and impulses creating different results; however, I would still want to work with the structure that the edited form has given (DVDs) and consider how the language of the editing, alongside the live manipulation of images can be explored and embodied as they are distorted and changed in the digital process (and the effects) available in software like Modul8.

Also as part of this annex you can view the documentary from The Sixty Second Film and Video Festival (2004) and *In-dust* (a performance presentation).

DVD 2

Chapters---

The Sixty Second Film and Video Festival documentary - 10 minutes

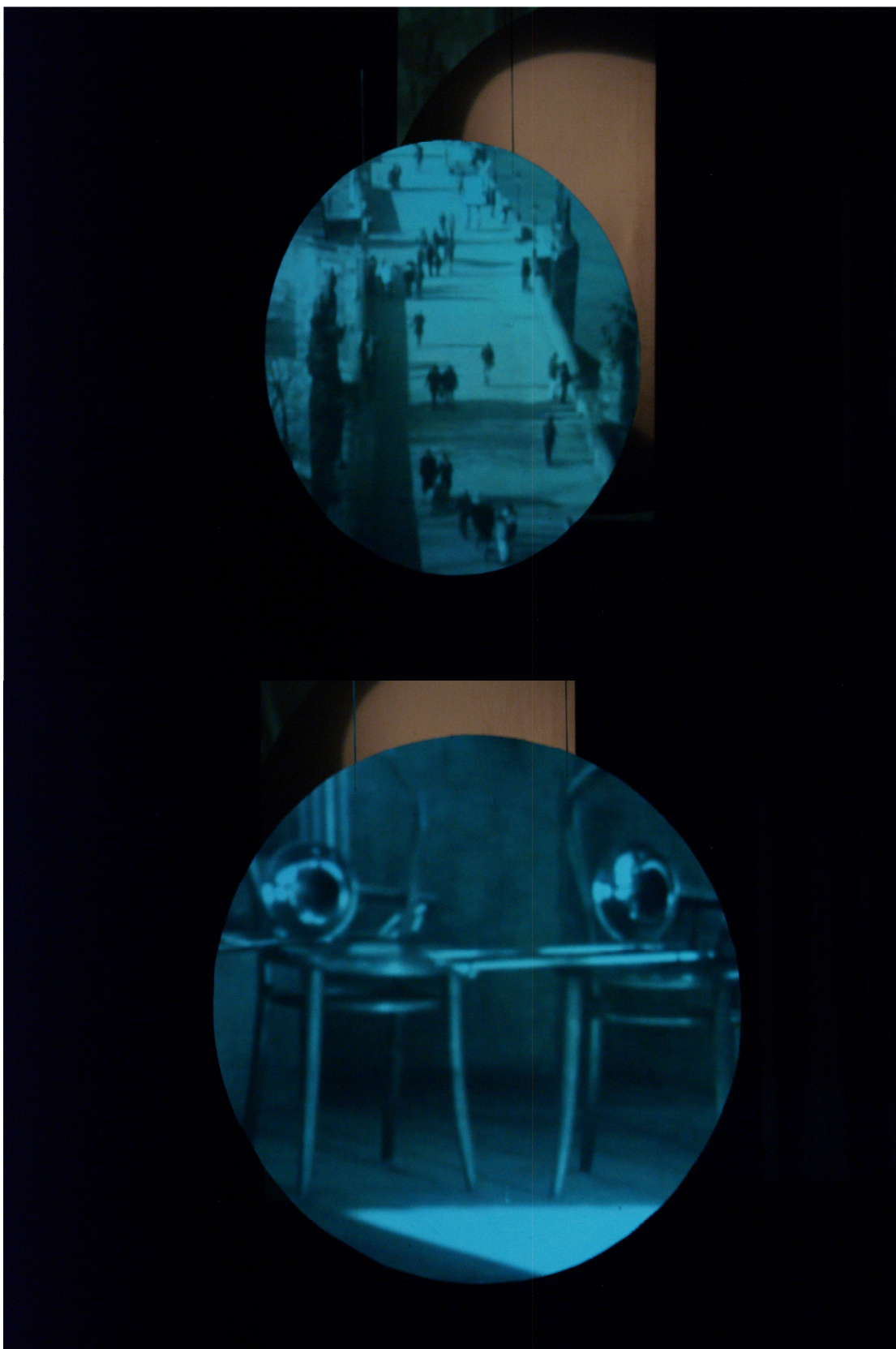
In-dust performance project - 2.30 minutes

Visual Essays 1 - 1.52 minutes

Visual Essays 2 - 10.44 minutes

Annex 3---

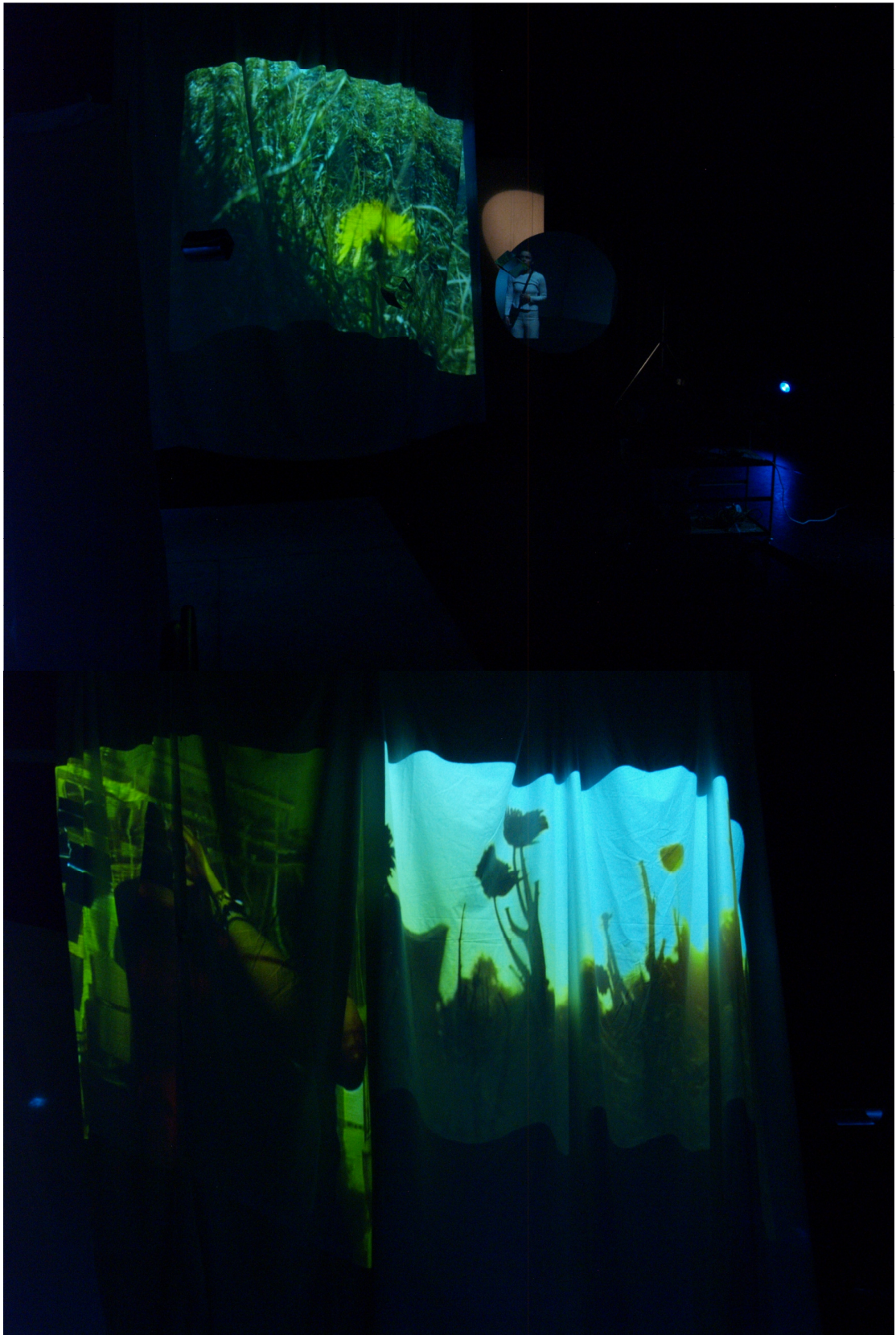
The following images are a document from the performance *Fading---Feminism----*
Practice---Process (October 2010).

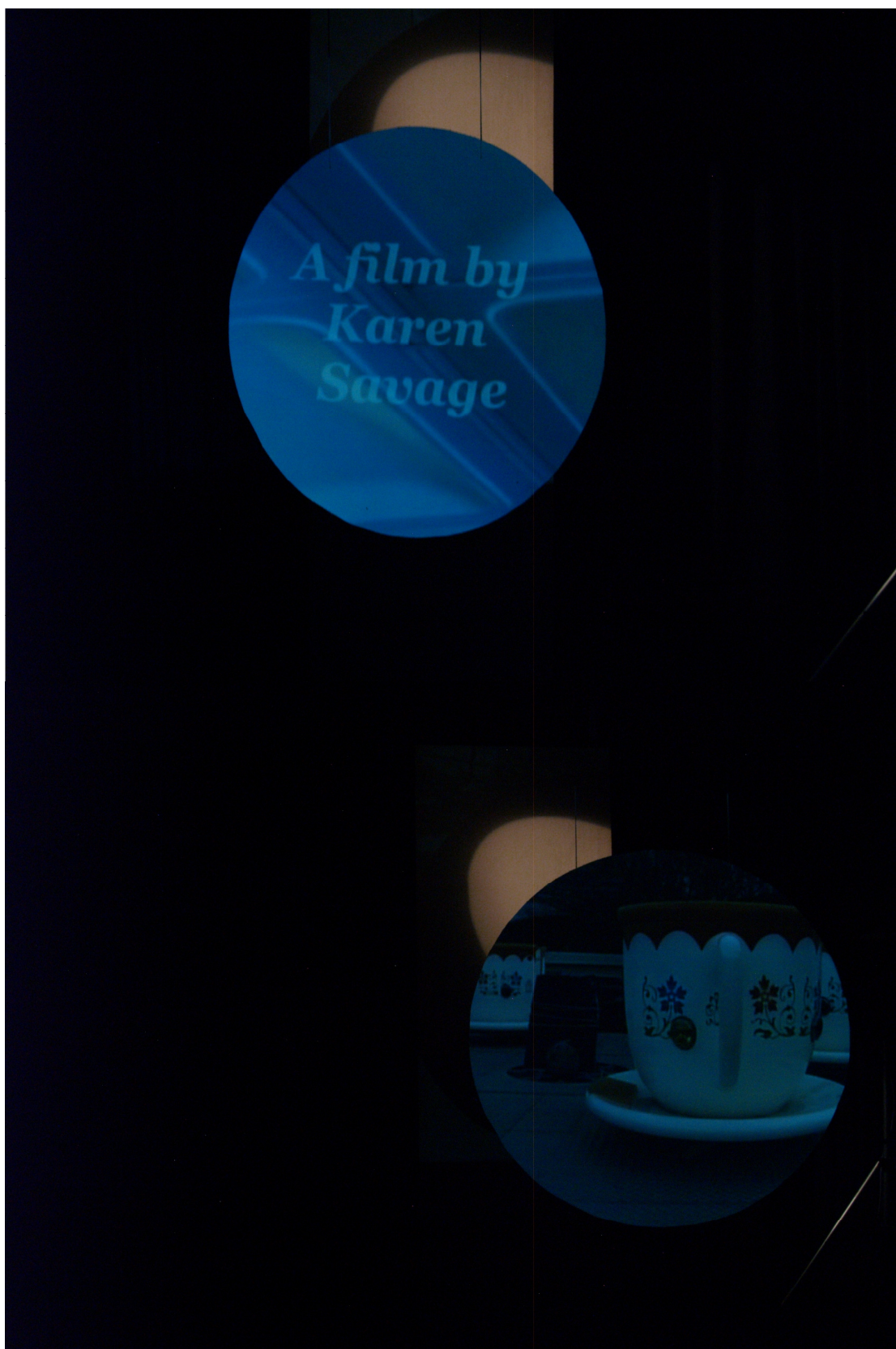












Annex 4---

Performance presentation (December 2010)

Fading---Feminism---Practice---Process---

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